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A STUDY OF CHILDREN'S CHOICES IN POETRY

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TO a person who has an innate love for poetry, the indifference of the average child in the grades to the poems offered him presents a real and serious difficulty. When children in the upper elementary grades are asked about their feeling for poetry, they usually reply, "I like stories better," or "It is too *dead*," with emphasis on the last word. It is the writer's assumption that the fault is not with the children, but with the poems which are presented to them. The time has come when the factor of interest is recognized as stimulating children to a much greater appreciation not only of poetry but of literature in general.

Previous studies in the field of children's interests in reading have indicated almost invariably that children prefer practically every other type of literature to poetry. As a basis for the present study, the writer carefully examined approximately twenty studies in the field of literature for children. These were conducted by several methods. A number of investigators sent questionnaires to children and to adults concerning reading interests. Another study was partially based upon an analysis of library

withdrawals of boys and girls. Three investigators compiled lists of poems based upon frequency of poem occurrence in courses of study or in the results of memory tests. Mr. Jordan's study *Children's Interests in Reading*¹, however, contained the germ of the method embodied in the present experiment. Current educational standards indicate that objective experiment is far superior to subjective opinion in the making of the curriculum. Mr. Jordan reported in detail a practical experiment in poetry conducted by Mr. Frank Blair in Buffalo, New York. In commenting on this, Mr. Jordan said, "This type of experimental method is to be recommended highly and serves its purpose admirably in the case of poems."

Following this clue, the experimenter devised a scheme by which each child in a given group was exposed to the same poems at the same time, with an opportunity to express his reactions in a frank and natural way. In the first place, the poems were selected for fifth grade children presupposed to range from 9-12 years of age. These poems were selected within the limits

of the experimenter's choice, although helpful suggestions were obtained from people interested in children's literature, as well as from professors of English. As a safeguard to this apparently restricted choice, only reliable sources of material were used. Selections were made from:

1. Recognized anthologies, such as *The Home Book of Verse*,² *Stedman's Anthology of American Poetry*,³ *Modern American Poetry*,⁴ *The Harvard Classics*,⁵ etc.

2. Suggestions of authorities in children's literature as contained, for example, in the special section for children in Marguerite Wilkinson's *New Voices*.⁶

3. Courses of study and compilations of courses of study, such as Mr. Yoakam's.⁷

The poems selected for the experiment numbered one hundred, and, with the exception of a few used from courses of study, each possessed wholly or in part certain dominant characteristics. These preferred qualities included pronounced *rhythm* and *rhyme*, *good story*, *excitement*, *adventure*, *dramatic interest*, *seriousness*, *humor*, and *dialect*. The list given here indicates by a numeral the poems from courses of study

3. All poems included in the final experiment are starred (*) for convenience.

- *Charlie is My Darling—Oliphant
- Annabel Lee—Poe
- 3 Lord Ullin's Daughter—Campbell
- The Glove and the Lions—Hunt
- The Shepherd of King Admetus—Lowell
- *Wynken, Blynken, and Nod—Field
- *The Congo—Lindsay
- Cargoes—Masefield
- *Mandalay—Kipling
- The Twa Sisters—Ballad
- *Strictly Germproof—Guiterman
- *Your Flag and My Flag
- If I Could Tell You the Way—Conkling
- The Song of the Bow—Doyle
- *Elegy on the Death of a Mad Dog—Goldsmith
- 3*The Flag Goes By—Bennett
- An Old Song Resung—Masefield
- Trees—Kilmer
- 3*The One Hoss Shay—Holmes
- *John Anderson, My Jo, John—Burns
- *My Love's Like a Red, Red Rose—Burns
- The Origin of the Harp—Moore
- *To My Grandmother—Locker-Lampson
- *Marching Along—Browning
- Boot and Saddle—Browning
- 3*The Blind Men and the Elephant—Saxe
- Reeds of Innocence—Blake
- *An Impetuous Resolve—Riley
- 3*Woodman Spare that Tree—Morris

- To a Waterfowl—Bryant
- The Winds—Marguerite Wilkinson
- *A Song of Sherwood—Noyes
- The Reverie of Poor Susan—Wordsworth
- Robin Redbreast—Allingham
- 3*A Boy's Song—Hogg
- April Rain—Loveman
- 3 The Sandpiper—Thaxter
- 3 Robert of Lincoln—Bryant
- Written in March—Wordsworth
- A Lover and His Lass—Shakespeare
- *Plantation Ditty—Anonymous
- *Corn Song—Dunbar
- 3*Knee Deep in June—Riley
- 3 The Barefoot Boy—Whittier
- 3 The Brook—Tennyson
- 3 Bugle Song—Tennyson
- *Lucy Gray—Wordsworth
- The Throstle—Tennyson
- Old Man Winter—Piper
- Song of the Banjo—Kipling
- *The Highwayman—Noyes
- Cossacks of the Don—Guiterman
- *Forty Singing Seamen—Noyes
- The Dinkey Bird—Field
- Tartary—De la Mare
- The Fairies—Allingham
- Faery Song—Keats
- 3*Lochinvar—Scott
- *John Gilpin's Ride—Cowper
- 3 How They Brought the Good News—Browning
- Dutchman's Breeches—Guiterman
- *Johnny Armstrong—Ballad
- *Robin Hood and the Widow's Three Sons—Ballad
- Battle Watch of New Amsterdam—Guiterman
- *Jim Bludso—Hay
- Eve—Hodgson
- *Sally in Our Alley—Carey
- Treasure—Conkling
- Travel—Stevenson
- 3*The Pied Piper of Hamelin—Browning
- 3*Paul Revere's Ride—Longfellow
- Columbus—Miller
- Drake's Drum—Newbolt
- *The Fighting Temeraire—Newbolt
- 3*Barbara Frietchie—Whittier
- *Horatius at the Bridge—Macaulay
- 3 The Inchcape Rock—Southey
- 3 Sheridan's Ride—Reade
- 3*Charge of the Light Brigade—Tennyson
- *The Best and Worst Nail in the Ark—Guiterman
- *The Table and the Chair—Lear
- The Walrus and the Carpenter—Carroll
- 3 The Wind and the Moon—Macdonald
- Little Boy Blue—Field
- *The Cowboy's Dream—Lomax
- *The Old Chisholm Trail—Lomax
- *The Kansas Line—Lomax
- *Whoopee Ti Yi Yo—Lomax
- *The Zebra Dun—Lomax

- *Between Two Loves—Daly
- *Carlotta's Indecision—Daly
- The Courtin'—Lowell
- *Leetla Humpy Jeem—Daly
- 3 The Village Blacksmith—Longfellow
- *Oh, Whistle and I'll Come to You—Burns
- 3*Darius Green—Trowbridge
- Why Tigers Can't Climb—Guiterman
- *A Long Song of Momus—Wilkinson
- *Da Leetla Boy—Daly
- The Three Beggars—De la Mare

These poems were next arranged in groups of ten, each group having some general characteristic, such as ballad, dramatic, lyric, or narrative qualities. These poems were typed on uniform sheets of brown bond paper, in order to provide easily usable material for the teachers who were conducting the experiment and to guard against the influence of the appearance of a book. It was the fixed purpose of the experiment that the poems were to be read for enjoyment only, without comments or questions. The children were seated in an informal group ready for the reading when the purpose of the experiment was explained. They were asked to help the teacher in determining the best possible list of poems for *fifth graders*. It was made clear that only honest answers and accurate judgments could be helpful. Thus the responsibility was shifted to the children themselves in such a way as to arouse their interest. Each child was given a 3 x 5 card listing the following points to be used in judging poems:

1. This poem is the best I ever heard.
2. This poem is a good poem, but there are others that I like better.
3. This poem is only fairly good.
4. This poem is poor.
5. This poem is bad.
6. This poem is the worst I ever heard.

The children retained these cards for the period of the experiment.* Each day every child was given a sheet containing the titles of the ten poems to be read during that period. The use of the preference card and preference sheet was carefully explained by demonstration. After each poem was read, each child marked his sheet by ranking the poem, that is, listing the number of the reason which applied, by giving a reason

for liking or disliking, and by underlining the title if he had heard or read the poem before. For example:

1. *Darius Green*. Rank 2.

It was the funniest poem I've ever heard.

When all the poems had been read, each child marked with a check (✓) the five of the ten which he liked best, and he had the privilege of marking with a (X) any poem which he would not recommend to another fifth grader. In making a general estimate of the ranking of the poems for any given day, the sum of the rankings was taken and the number of checks and crosses were totaled together with the reasons for liking or disliking. The poem having the smallest numerical value was ranked first, the next second and so on. For example:

9. The Village Blacksmith.

a. Ranks from preference cards: 4-3-3-1-3-4-2-2-3-2-4-4-2-1-2-4-2—46.

b. Reasons:

Girls: It was sad—1.

Not exciting—1.

Describes the blacksmith pretty well—1.

It teaches you to be good like the village blacksmith—1.

It tells you the story so you can see it—1.

Boys: It was sad—2.

Too sleepy—1.

Blacksmith stories are interesting—1.

Don't like that kind—1.

Like One Hoss Shay better—1.

No reason—2.

Not exciting—4.

c. Checks—1.

d. Crosses—7.

e. Heard before—15.

This poem ranked eighth in the group of ten.

In general, the rankings tended to compare with the number of checks or crosses, and the judgments of the children as a group seemed fair and well considered. The reasons given for liking were classified, and were then turned into percentages, which are given here.

Funny—32%.

Relating to subject matter—23.25%.

Miscellaneous—17.4%.

Dialect—6.95%.

Exciting—6.75%.

Interesting—6.4%.

War—4.65%.

Rhythm—1.65%.

Story—.95%.

When all of the one hundred poems had been read, the children were given a complete list of the titles in order to check the twenty-five which they liked best. These judgments, combined with daily rankings, formed the basis for a composite list of the best fifty.

The experiment as outlined was conducted in a fifth grade in the University Elementary School at Iowa City, Iowa, as well as in a fifth grade in St. Paul, Minnesota, with a total of sixty-eight children taking part. The results of these two experiments were used to determine a list of fifty poems to be used in what was termed a final experiment. Since all of these poems were good, it was a question of determining their relative merit, as well as of adding an additional number of judgments.

The very kind cooperation of supervisors made it possible to run the experiment in two fifth grades in Duluth, Minnesota, and in three fifth grades in Detroit, Michigan. The fifty poems were divided into five groups of ten each, this time without reference to type, in order to include poems representing varying degrees of liking expressed by the children. The same directions were used as in the preliminary experiment, with the exception that no reasons were asked for. The cases totaled one hundred and forty-four.

The final results were so tabulated that mere numerical value was ruled out. However, the total numerical value of each poem was taken in order to find the poem which ranked poorest. The average ranking of this poem was found to be 3 on the scale used in judging. Each of the other poems in the list was then rated as to the number of times it was judged better than this poorest poem. To this rating was added one half of the number of times the poem was judged equal to the poorest. This total was then divided by the number of judgments (144) in order to determine the value of each poem in percents. By using Thorndike's table⁸ the percentage values

were turned into P. E. (Probable Error) values, in order to determine the quantitative and qualitative differences. Except for the poems at the extremes of the list, the values were closely grouped.

The table of final results is given here.

	Judgments Value	P. E. Value
1. Leetla Humpy Jeem.....	140	3.45
2. Carlotta's Indecision.....	137	2.79
3. The Flag Goes By.....	126	2.19
4. Paul Revere's Ride.....	124	2.08
5. The Old Chisholm Trail.....	125	2.08
6. Sally in Out Alley.....	125	2.08
7. Your Flag and My Flag.....	122	2.08
8. Robin Hood and the Widow's Three Sons.....	121	1.99
9. An Impetuous Resolve.....	120	1.90
10. The Blind Men and the Elephant.....	117	1.90
11. Da Leetla Boy.....	119	1.82
12. Plantation Ditty.....	117	1.82
13. Between Two Loves.....	120	1.74
14. The Highwayman.....	114	1.74
15. Wynken, Blynken, and Nod.....	112	1.74
16. Charlie is My Darling.....	111	1.67
17. Strictly Germproof.....	115	1.67
18. A Song of Sherwood.....	113	1.60
19. To My Grandmother.....	103	1.41
20. Barbara Frietchie.....	102	1.41
21. Darius Green.....	109	1.36
22. The Kansas Line.....	98	1.20
23. The Pied Piper of Hamelin.....	99	1.20
24. Horatius at the Bridge.....	98	1.20
25. Elegy on the Death of a Mad Dog.....	97	1.20
26. The Zebra Dun.....	103	1.14
27. Jim Bludso.....	92	1.14
28. A Boy's Song.....	96	1.14
29. Charge of the Light Brigade.....	89	1.14
30. Marching Along.....	95	1.10
31. The Congo.....	91	1.10
32. The Cowboy's Dream.....	90	1.00
33. Lucy Gray.....	86	1.00
34. Johnny Armstrong.....	87	1.00
35. Woodman Spare that Tree.....	87	.95
36. The One Hoss Shay.....	85	.95
37. Forty Singing Seamen.....	83	.95
38. Oh, Whistle and I'll Come to You.....	89	.95
39. Lochinvar.....	83	.91
40. My Love's Like a Red, Red Rose.....	86	.91
41. The Table and the Chair.....	82	.86
42. Whoopee Ti Yi Yo.....	82	.82
43. A Long Song of Momus.....	81	.78
44. John Anderson, My Jo, John.....	71	.74
45. The Fighting Temeraire.....	78	.74
46. Corn Song.....	71	.69
47. Mandalay.....	78	.69
48. The Best and Worst Nail in the Ark.....	77	.49
49. John Gilpin's Ride.....	67	.49
50. Knee Deep in June.....		

As a result of these experimental attempts to discover the poems which children like best, the writer feels that children get more real enjoyment and remember more poetry when they are not required to dissect or memorize the selections read. If the selections contained in the experiment are to be used in the average classroom, the demand for explanations should be left to class initiative, except for such words as "chaise," "toll-gate," etc.

The bearing of the results upon the course of study are embodied in the following statements.

1. The course of study in poetry must be determined by objective experiment as against subjective opinion.

2. Children's choices tend to be sensible and well considered.

3. When children are allowed to choose, many poems in the present course of study are not chosen as frequently as others not now included in the course of study.

4. Qualities previously neglected in choosing poetry for children are humor and dialect.

5. A superior selection possesses not one but several characteristics that appeal to children, and probably contains an appeal to more than one grade.

6. Boys' and girls' interests show little variation, except that boys are *fond of war* and *dislike love*, while the girls hold the opposite opinion in each case.

7. Poems which can be set to music are especially valuable.

8. Locality, background, and age do not seem to influence children's judgments to an appreciable extent.

9. The response of the children to poetry leads the writer to believe that the course of study in poetry should be enlarged, both as to range and number of selections. Acquaintance with from fifty to one hundred poems should be the minimum essential per grade.

10. Provision should be made for an elastic course of study in poetry, whereby constant classroom experimentation with new ma-

terial could be carried out with a view to enriching the course of study.

11. A poor poem is characterized by calmness and thoughtful, meditative qualities.

12. The criteria which children of fifth grade use in judging a poem include one or more of the following points:

- a. Is it funny?
- b. Does it tell a good story?
- c. Does it have dialect?
- d. Does it have adventure and excitement?
- e. Does it have romantic and dramatic qualities?
(Though these are not the terms they use.)
- f. Does the poem tell about things that I understand and can be interested in?
- g. Does it have rhythm and rhyme?
(They take it for granted that any poem has these qualities and consequently do not stress them.)

These points may be considered as the writer's recommendations to anyone who is interested in making a course of study in poetry for children in the elementary school, with special reference to the fifth grade. However, the reader must again remember that the statements made here concern the original list of one hundred poems used in this study. The results show that children can be interested in poetry, that when they are asked to choose they include selections of recognized literary merit, and that material never before given to children can be most successfully used.

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DR. DOLITTLE, THE CHILDREN, AND THE DROLL "HUGE" LOFTING

C. C. CERTAIN

IT has been pointed out that two influences resulted in Hugh Lofting's writing "Dr. Dolittle," while he was in Flanders, his love for his children back home and his sympathy for the animals in trouble on the battle front around him. It is a matter of some considerable importance to note further that to these two influences, particularly to that of his children at home, have been added other influences quite closely related to the original ones that have led him to write more *Dolittle* stories, the *Voyages* and the *Post Office*. These are none other than the quaint Dr. Dolittle himself and the little readers themselves throughout the world who have become acquainted with the good Doctor.



A Man Who Can Tell Children Good Stories

Soon after I met Hugh Lofting I was helping him through the ordeal of a radio bed-time story to children in the homes of a strange city. It was the second talk of the kind he had ever made and he was frankly nervous and much concerned. Before we went to the broadcasting room, he called

for Dr. Doolittle in much the same tone and manner that one apprehensive of illness might call for the family physician. At a banquet later he suffered considerable disquietude, because a copy of *Dr. Dolittle* could not be brought into his hands while he talked. On another occasion, one rainy night, when about to embark for the lecture hall, he called suddenly for the Doctor. A merchant after the closing hour had to be led back to his book stall to usher forth Dr. Dolittle to a taxi where Hugh Lofting sat impatiently awaiting him.

What interested me most about his radio talk was two little girls who had heard that he was to talk over the radio and had, by virtue of the fact that their father was in charge of the station, gained the privilege of coming in to meet the author of *Dr. Dolittle*. The author was at the microphone when they entered and they had an opportunity to observe him freely, which they did, much as if they were beholding a marvel of some sort. There was a glint of recognition in their eyes and yet an inquisitiveness that demanded further acquaintance. They seemed to be impressed profoundly, as if witnessing the incarnation of some spiritual being. When at last they met him they stood speechless, though they looked at him eloquently and listened while he did the talking.

And these children had Hugh Lofting's undivided attention. They represented the other great influence in his life—the children from everywhere who know his books—the "kiddies." To him there seemed to be ceaseless wonder that his life from *his home out* had somehow become linked with that of children in homes everywhere in America. He never addressed an audience

of children that he didn't say something about this.

"May I wish that some of you may some day write a book that will make friends for you as *Dr. Dolittle* has for me. There is no pleasure that comes to me that is so great as discovering on traveling from city to city, cities previously unvisited by me, and finding that the children in these places know me and welcome me as a friend."

And this was true, there was that wonderful light of personal recognition in the eager faces in the audiences in all the schools visited. The electric thrill of anticipation, keen and sharp and presently to be satisfied, came up from the audience the instant he entered the auditorium.

Only the differences marked in the communities themselves where the schools were located showed as differences in the welcome extended him from school to school. Every school was delighted—characteristically. The Wingert School, half colored, wore a glad pearly smile, almost a grin, that

would not come off except in outbursts of laughter, unrestrained laughter.

The Angell School, typically American, was so nervously excited over the experience of meeting him, they could hardly listen to what he was saying because of their excitement at hearing him talk to them in *person*, just as they were unable to keep from wiggling in a picture that was taken *with him in it with them*.

The Marr School, a practice school with its habits of being the observed of the observed, was selfconscious over its enjoyment. The children kept looking back at their teachers to see if it was all right *just to laugh or what?* Many of them, with foresight, came to school with copies of *Dr. Dolittle* for autographing. The Dwyer School, almost entirely young, new Americans, caught thriftily upon every word and phrase, letting nothing escape them and enjoying it all in their own natural, spontaneous way and enjoying it intensely—scarcely batting an eyelid when they were asked to sit still for the picture—and scarcely being surprised into a jump even at the explosion of the flashlight powder.

The Doty School, from homes of the more cultured and wealthy families, was most precise in all that it did, and exercised a sophisticated self-restraint even in their laughter. They extended greetings through an impersonation of Dr. Dolittle himself, and staged a costumed children's book pageant and had a picture made with Hugh Lofting among these costumed characters.

It proved to be quite easy and simple to introduce Hugh Lofting to an audience of children. The introduction went something like this: "Now my little people here is a man I want you to know because in his home he has a boy and a girl just about your size and he has also a parrot and some canary birds and some pollywogs and a wolfhound named Mayo". Best of all he is a man who can tell children good stories, and draw for them amusing pictures.

Or the introduction to the older children more briefly, was:

"Children, this is Hugh Lofting, the author



Came to School With Copies for Autographing
(Courtesy of the Detroit Free Press)

of the *Dr. Dolittle* books. He talks monkey talk superbly. I am sure you will enjoy hearing him."

The most enjoyable part of it all was to see the flashes of sympathetic understanding from speaker to audience. Hugh Lofting's grave humor was very tantalizing to the

children. They liked for him to be droll, and I saw many of them *guessing what he was up to* much as if they were solving some delightful puzzle. They went away calling him "Huge" Lofting, and trying to imitate his inimitable drawings; but most of all seeking his books to read or re-read.

THE CORRELATION OF LANGUAGE AND SOCIAL SCIENCES IN THE INTERMEDIATE GRADES

PART II

MABEL SNEDAKER

The University of Iowa

IN THE University Elementary School an assembly of the first six grades is held every Friday morning. Each grade in turn takes charge of an assembly and presents some regular classroom activity which will be interesting to other grades. In presenting such a program, a grade is confronted with a very difficult audience situation, that of holding the interest of an audience ranging from beginners to sixth graders. A *steno-graphic report* of an assembly program given by the sixth grade of the University Elementary School is included below to illustrate the care exercised in meeting this situation.

The subject presented was *Iowa City's Water Supply*. The talks were not memorized, and were given without notes. They were prepared in the regular language period. The class first outlined the topics needed to present their findings in regard to Iowa City's water supply. Members who wished to talk on each topic were then heard and the one who best presented the topic was chosen to talk before the assembly. Those preparing talks were given the aid of constructive criticism by the class, who set up the following criteria for judging a pupil's efforts:

1. Did he know his material?

2. Was his talk clear at every point?

3. Did he make good use of objects and illustrative materials?

4. Was his talk complete?

Drawings and graphs on a scale large enough to be seen easily by the audience, as well as objects and apparatus, were used to make the talks concrete.

STENOGRAPHIC REPORT OF AN ASSEMBLY GIVEN BY THE SIXTH GRADE OF THE UNIVERSITY ELEMENTARY SCHOOL Subject: *Iowa City's Water Supply*

Allaire: How many of you know how much you weigh? Louise, how much do you weigh?—62 pounds. About 41 pounds of that is water. Eloise, how much do you weigh?—86 pounds. About 57 pounds of that is water. Since so much of your body is water, you must take a great deal to live. You get water, not only by drinking it, but also through food. Look at this potato. Notice the part that is not peeled. When you eat a potato, about this much of what you eat is water. Look at this turnip. See the part that is not peeled? This much of the turnip is water. Look at this apple. Notice the part that is not peeled. This much of the apple is water. Look at this loaf of bread. When you eat a loaf of bread, this much of what you eat is water. But you can't get all the water you need through food. You must drink at least 6 glasses of water a day. One glass should be taken when you get up in the morning. Now, since so much of the body is water, and since so much water is taken into the body every day, is it not important that you should have pure water? Your mothers have been boiling your drinking water the last few days. Last week there

was a big fire down town. The firemen did not have enough water to put the fire out, and the man at the waterworks had to let the water in from the river without purifying it. For this reason the city health officer has warned us to boil our drinking water for a few days. Mother would find it a great deal of trouble to boil all the water we use. It must be purified in another way. We are going to show you how Iowa City's water is made pure, so that you do not have to boil it every day.

Louise: The water most of you drink comes from the Iowa river. If you should take a big pail and dip up a pail of water from the Iowa river, you would find sticks and leaves and mud. Besides these, there would be little living things which you could not see—bacteria and disease germs which cause typhoid, malaria and other diseases. Disease germs get into the water in several ways. When it rains, the water drains over barn yards and from outhouses into the river. Cess-pools and sewers drain into the river, and many people throw waste and refuse into it. When we take a drop of river water on our finger it looks clean, but if we put it under the microscope we find bacteria in it. This shows that water which looks clean is not always pure. Sarah is going to show you what happens when the water supply is not pure.

Sarah: This chart shows what happens when the city water supply is not pure. This shows the death rate from typhoid fever in 1912 in different cities in the United States. Each square represents one death for each 100,000 people. That means that the longer the line is, the more died in that city, so that in Cleveland only six people died to every twenty-two in Baltimore. This shows that Cleveland had a lot purer water supply than Baltimore. This second chart shows the effect of purifying the water supply of Pittsburgh, Pennsylvania. The first two lines show the death rate in 1906-1907 when people got their water from reservoirs. In 1908 the city built a filtering plant. Look at the decrease in deaths. In 1906, 141 died to every 6 in 1912, so it paid Pittsburgh to purify its water.

Harriet: Down in the bottom of the river there is a hollow box made of stone. In this there are a lot of little holes that the water can get into, but not sticks and stones. This box is called a crib. The water is pumped from the crib by a centrifugal pump. This pump works the same way as when you are riding a bicycle the mud flies from the wheel up your back, only the water cannot fly out of this wheel, and so it is forced up this pipe into the lime tank.

Wilfred: The water is forced up this pipe into the lime tank, where lime is added to make the water settle. The lime is poured from this box, through this funnel, down in the water where the lime and water are mixed by revolving paddles. After the water and lime have been thoroughly mixed, the water is sent on to the settling tank where a lot of the dirt settles to the bottom. We put some dirty water in this glass and let it settle, and most of the mud and dirt went to the bottom. When I shake it up again, it looks

like this. The settling tank works on the same principle.

Calvin: The water runs from the settling basins to the filters. Here it filters down through five feet of sand and gravel and the dirt is strained out. This is a diagram of a filter. This is the sand, and this is the gravel. The dirty water comes in here, and after it passes through this sand and gravel it is clear, and runs through this pipe. The filters are cleaned three times a day. When they clean the filters they shut off the supply of water from the settling tank and force compressed air up through the sand and gravel. When it comes bubbling up, the water looks just like dark-brown ink. This takes the dirt out of the sand and gravel. Then they open this pipe again, and let in more water from the settling tank.

This is the filter we made. We first took some screen wire like mother uses in the summer to keep the flies out. We tacked a layer across the middle of the bucket. Next we put in a layer of gravel about two inches thick and then two inches of sand. Our filter did not work very well because we could not get the screen tacked tightly enough around the edge. The sand sifted down with the clean water. We put in dirty water, and when it came out it was cleaner, except that it had sand in it.

Lawson: After the water comes out of the filter it is clear but not pure. It has bacteria in it, and things held in solution. Water takes anything that it can hold in solution. We performed this experiment. First we mixed some sugar with water to make a solution. Then we added some dirt and filtered it through this filter paper. When the water came out it was clear, but it was sweet. This shows that filtering water does not take out bacteria and things held in solution. To kill these bacteria they use chlorine, (17 parts of chlorine to a million parts of water) which is a very powerful disinfectant. Chlorine is made at Niagara Falls. It is made in the form of a gas, then it is changed into liquid under high pressure. When it comes here they put it in the water to make it pure. The water is now ready to be pumped over Iowa City.

Sam: The water is pure now, but how is it gotten to the homes in Iowa City? Most of the houses in Iowa City are higher than the waterworks so the water has to be pumped. Pressure is made either by pumps or a standpipe. The standpipe is a simple reservoir. The weight of the water in the standpipe makes pressure which causes the water to rise in the pipes; the higher the standpipe, the more pressure. In this experiment we put potassium permanganate in the water to color it so that you could see it. This little dial shows pressure. This tank is like a reservoir. When it is put up real high, the water rises in the pipes very fast. When I push this tank down, the water falls in the pipes. The lower the standpipe, the less pressure there is, and the water runs down in the pipes. The pressure can be made by pumps or by standpipes. In Iowa City it is done by pumps, but in lots of towns it is done by standpipes. This week we are going to study about how the water in wells and cisterns is purified because so many of the people in this school

live in the country and depend upon wells and cisterns for their water supply.

Written English no less than oral English is supplied by the social sciences with a wealth of material for written work. This material is of three types: summaries, reports of projects for the use of future classes, and letters.

The written summary of a problem may be developed in several ways. *First*, the points to be contained in the summary, as stated by the class at the close of the socialized recitation may be combined into a written paragraph by one child who is appointed to this task by the group. This summary is later read and criticized by the class. *Second*, each child may combine the points of a summary into a paragraph to be read in class. The best treatment of each point of the summary is chosen from various papers and a child is appointed to reorganize these into a class summary. *Third*, after the points to be contained in the summary have been decided by the class, each child may write the summary in his note book. *Fourth*, occasionally the recitation may be closed without an oral summary of important points. The summaries written by sixth grade pupils which follow are of the last type, and are copied without correction. They are representative of the work of the class; others of equal merit might have been selected.

EFFECT OF THE OLYMPIAN GAMES UPON THE LIVES OF THE GREEKS

(History of Recreational Activities)

The Olympian Games influenced the lives of the Greek people in such a way as to build up a great nation. The games made the Greeks physically strong as a race, because they encouraged athletic training and a respect for physical perfection. They also strengthened the Greeks morally, for no man was allowed to be a contestant who had committed a sin against the state or any of the gods. They encouraged sportsmanship, because the contestants had to swear to be fair in the games, and strengthened patriotism, because only men of the Hellenic race could take part in the games. Bringing people together from all parts of Greece broadened the minds of the people. Here, poets read their works, sculptors showed their arts, and scientists exhibited their inventions. Trade increased because people brought goods from all over Greece to sell.

UNITED STATES EXPORTS TO EUROPE

(Geography of Europe)

The United States exports more to Europe than to any other grand division. South America ranks second, but we send twice as much to Europe as to South America. Most of our exports to Europe are sent to the northwestern part. Italy is the only country out of this region which ranks high. Our total exports to Europe in 1921 were $3\frac{1}{2}$ billion dollars. The classes of these exports ranked are:

1. Manufactures ready for consumption.
2. Crude materials for use in manufacture.
3. Foodstuffs in crude condition and food animals.
4. Foodstuffs manufactured.

Most of our exports are manufactured goods, such as iron and steel, leather, zinc, copper, tobacco and naval stores. A great change has taken place in the character of our exports since 1850. In 1850, 17.1% of our exports were manufactured products; in 1916, 62.1% were manufactured products. This shows that we have become an industrial nation.

Reports of projects for the use of future classes contain (1) a record of the materials used in the project, (2) where these materials were obtained, (3) the steps in carrying out the project, (4) things to look out for (that in dipping candles, paraffin may explode if too much water is added), and (5) the result obtained.

So many letters need to be written to secure the information, illustrative material and bulletins demanded by the social sciences that the child need never write that uninteresting thing—a letter which is not to be sent. He may write to the Chamber of Commerce of Galveston, Texas, for information in regard to the current prices of cotton; to the Chamber of Commerce of Seattle, Washington, for material on Alaska; to the Bureau of Foreign and Domestic Commerce for bulletins on the trade of the United States with the world, Part I, Imports, Part II, Exports; to the Becket Paper Mills at Hamilton, Ohio, for information in regard to kinds of paper; to hundreds of manufacturing concerns for industrial exhibits. The knowledge that his letter will be mailed, the real purpose back of his writing, and the delight he feels in receiving mail addressed to himself, furnish strong incentives to careful work. The replies which are received by the children are studied as models of proper business

address. In writing for publications and materials which are not free, the pupil learns to send money properly by mail. Many children become so interested that they write letters at home, quite on their own initiative, securing industrial exhibits and similar materials. Indeed, the teachers find it necessary to guard against abusing the courtesy of industrial concerns.

A language program for intermediate grades in which factual material is made the basis for oral and written work, will, in the judgment of the writer, far more nearly achieve the objectives set up for language teaching than a program in which the usual type of subject is made the basis for oral and written work. It is much easier for the child either to talk or to write on "How We Made Soap" than on "A Weekend Vacation" or "What Frightened Me." This does not mean that original description and narration have no place in the English program. Their importance is obvious, but since facility in expression is achieved more easily through the use of factual subjects, original description and narration should be postponed until the child can handle the concrete subject adequately. As a matter of fact, skill in treating concrete material is easily transferred to the treatment of imaginative material. The following description of a storm comes from the same group who produced the compositions of a highly concrete nature previously quoted. The first draft was written in ink, and is copied without correction.

THE STORM

A startling thunder clap followed the blinding flash of lightning and then the storm came. It came with a roar and sheets of rain. The rain soon filled the gutters and the thunder and lightning played tag across the sky. It rained in open windows and doors, drenching everybody and everything within its reach.

The University Elementary School has from its beginning based its language program upon factual subjects drawn largely from the field of the social sciences. A great many of these subjects have grown out of projects. This language program has not stifled imagination. On the contrary, the ability to handle subjects depending

upon the imagination for development has been increased through the use of the factual type of subject as a basis for acquiring facility in expression. Fourth, fifth, and sixth grades in which four twenty-minute language periods a week, two oral and two written, were devoted to composition based on concrete subjects of the types illustrated in this article, showed when tested average scores from two to four grades advanced, on standard language tests. Individual scores of twelfth grade ability were made by sixth grade pupils. No formal grammar was taught in these grades, but one twenty-minute period a week was devoted to dictation exercises, language games, and drills which corrected common errors of speech and taught the mechanics of writing. Constructive criticisms only were tolerated when the class was judging a pupil's work.

So far in this discussion of the relation of language and the social sciences, the point of view has been the benefit resulting to language through a close correlation with the social sciences. The benefit resulting to the social sciences through such a correlation is equally important. The language work aids the social sciences in the following ways:

1. The talks of the language period are a valuable means of clinching important facts bearing on the problem. Assembly programs, reports of excursions, and reports of projects are especially helpful.
2. The knowledge that the social science problem upon which he is working may be utilized in an assembly program or other language activity, furnishes the pupil with an incentive for putting forth his best efforts.
3. The opportunity to round out problems and catch up loose ends by means of topics carried over to the language period, strengthens the pupil's grasp of a problem and stimulates his interest in it.
4. Topics carried over to the language period lessen the danger of losing sight of the main issues of the problem through interest in minor issues.
5. The transfer of social science topics to the language period saves the time of the socialized recitation, so that main points may be given proper emphasis.

In addition to the material advantages attained certain attitudes are secured whose value is unquestioned. Perhaps the most important of these is the pupil's attitude of being not only willing but eager to talk or to write.

FUN FOR THE CHILDREN

C. C. CERTAIN

The Elf at Play

An elf there was went out to play,
In fields abloom in jocund May.

He lightly skipped; he lightly flew;
He played as elf-men ever do.
Through a rosebud's winding crypt,
In and out, he gayly slipt.

He tripped him off an elfin dance;
Then chased a gnat with thistle lance.
Down the pansy's glossy sides,
He took himself for coaster rides.

No flowers were too high for him
He was so active, light, and trim.
Up he floated like a bubble,
Found each blossom; 'twas no trouble.

He danced around each tiny petal;
A moment then he seemed to settle,
And tickled there the fuzzy feet
Of bees that came for nectar sweet.

At last this elf became so weary
That play was full; the fields were dreary,
He sought him out a blossom deep,
And cuddled down and went to sleep.

E. Olsen

COMPOSITION AND THE COMPOSITION CLASS

ELVIRA D. CABELL

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WHEN we reflect on the part that language plays in our daily lives, the thought of teaching it seems very much like teaching breathing. What a warm wrap-rascal, as Thackeray would say, is the thought that perhaps it cannot be "taught" at all! No wonder that, threatened by the icy gales of authority and conscience, we take shelter in the magniloquent term *composition*—borrowed on a twelve to sixteen-year lease from painting, music, or chemistry, and never needed again in the field of verbal expression to the end of life.

Or, passing to another metaphor, familiar to us since Professor Palmer's famous monograph on composition as a "tool," which of us has not reflected in bitterness of spirit that the aptness of that term lies not so much in suggestion of proper method in handling composition, as in illumination of the root difficulty in handling it at all? Language is indeed a tool, like one's knife and fork, or thumb and forefinger, and is treated lightheartedly as such not only by children but by everybody else—except the teacher of English in official capacity. Passing along the pavement in a slow drizzle not long ago, I noted an interrupted piece of improvement work. Uncovered carts half blocked the right of way; shovels and picks lay on heaps of earth just as the workers had flung them down. Only the finished craftsman carries his care for his job over into care for his tools. And in respect of language, at least, this indifference seems fairly an American idiosyncrasy. In France, one must believe, the popular imagination see the vernacular as a component part of the national greatness. Not so in America. What additional complication to the task of the teacher of English results from this fact, needs no development.

In short, intelligent discussion of the teaching of composition can but recognize it, I believe, as immeasurably the most difficult subject in the school—a huge, a crucial problem, which will be solved when the problem of education is solved, and not before. Indeed, it seems anything but fanciful to feel that the relation of the problem of the language class to the problem of the function of the school is essentially the same as the relation of the school to the world of which the school is a part. Both are special agencies, set in an environment that is all the time in some fashion doing the work for which the special agency has been created. In such a case, any form of isolation of the special agency from the environment is apt to go hard with the agency.

The plan of composition work exhibited in textbooks and courses of study still indicates a high degree of such isolation. One of the respects in which this is so, is the predominance of "formal" composition. To set standards going in *informal* intercourse is the final test of training. The difference in ability of children to take and give a message, to give and follow directions is more significant than difference in ability to "make a talk." Assignments of a topic assumed to be interesting to forty or fifty children for two-minute, three-sentence, or one-paragraph development creates a situation unparalleled in any experience of the real world. Without comprehended purpose, such work is obliged in the nature of things, which decrees the molding of form by purpose, to take on form quite remote from that of either the public speech, or the group conversation, or any other known form of human communication. Imagine the energy required to transmute even pleasurable associations with the exercise

of listening to forty-nine speeches or stories or paragraphs, oral or written, into pleasurable or useful associations with the genuine pick-up and let-go agilities of real discussion!

Censure is easy, indeed, and recommendation hard. Yet the two are inseparable if either is to be effective. The following suggestions are submitted not as particularly original or striking but as the outcome of personal experiment and observation in the elementary school.

The composition class should represent not so much a course of instruction as a *time when*—time when we prepare for some occasion brought about in the course of our school activities, a time for investigation, for gathering ideas, for preliminary statement, for rehearsal; a time for self-criticism and for group criticism of performance; a time for exercises planned to reinforce specific and fresh experience. It should not be a recitation class in composition, or in grammar; it should not be a special accessory to the literature lesson; nor a staff meeting for the room paper. It should be a place where problems arising in these situations and many others may be brought up, worked with, and solved. Literature, history, science classes, every class, club, and movement in the school have their fitting composition activities. The composition class should be a service shop—a place for talking things over and getting things done that would be done anyhow if there were no composition class, only less well; a place for deliberate consideration and improvement of technique.

"Things" are obviously of sorts. Yet they will be found to fall into not too many groups—ability to take part in the give and take of social talk with some consciousness of responsibility for its progress and pleasantness; ability to make a simple statement to another individual or to a group with reasonable clearness, to write a presentable letter, for instance. Language skills looked at from the standpoint of social serviceableness may perhaps be grouped under these heads: (1) discussion or conversation; (2) public speaking; (3) com-

munication by letter or telegram; (4) reports of reading or other experience; (5) dramatization; (6) advertisement; (7) problems of posture, voice control, vocabulary, pronunciation, legibility, conventions of manuscript preparation, paragraph structure, sentence structure and punctuation, grammar, spelling, as occasion brings them forward. There is no fear with such a circle of functions that the service shop will be idle. A few words about some of these may not be out of place.

It is one of the high points in the present course of study in the Chicago schools that "conversation" is regarded, specifically in the primary grades and inferentially in all, as a composition situation. Very superficial observation of the emptiness of every-day talk, the chit-chat of "parties," the clumsiness and waste of business discussions proves the primary need to help children bear themselves graciously and effectively in these kinds of situations. A class in the Chicago Normal College, after weekly meetings for "conversation," at which chairs drawn into groups, unrestricted movement from group to group, topics selected or casually occurring were among the devices to bring about the atmosphere of freedom, worked out at the end of the course the following "laws" of cultivated participation in conversation:

1. Responsibility for contribution—in the form both of courteous listening and of information or comment.
2. Keeping the topic within the interest of all, and refraining from private topics, allusions, or glances.
3. Restraint in amount of contribution.
4. Agreeable voices.
5. Carrying on—avoidance of senseless repetition.
6. Good nature.

In the elementary school, conversation should be the basal method of procedure in the language class as reading should be in literature; and in the upper grades some consciousness of it as a social form should be a feature of the class program.

To get a real audience situation as opposed to an artificial one is another crucial problem for all teachers in all subjects. In groups in which I have influence I try to postpone formal work upon it until conversation has been definitely got under way

as a feature of the class life. To show the difference between the two kinds of situation is a helpful exercise in the composition class, provided the children have plenty of experience outside the class in both. Clubs—social, civic, literary, such as every school is now beginning to encourage for the exercise of powers which the atmosphere of the regular classroom is not yet able fully to release—provide genuine occasions for addressing audiences. The school assembly is focusing upon itself throughout the country the attention of teachers and principals; participation in preparing and presenting its programs must come to every pupil. Merely the making of an announcement is a very real and may be made a very fruitful experience to a child, to be prepared for in his composition class and possibly taken back to the same group for examination and criticism. A good exercise in the composition class is to assign to half a dozen or more a report similar to the one that is to be made and to let the class select the person who shall be the actual speaker. The daily recitation in all studies gives an unfailing supply of material and practice of the same sort, which may be taken up and utilized by the composition class to set up working standards of good performance.

The letter, taught for itself or for vaguely apprehended future demands of business and social life, ranks among the most disastrous failures of the usual composition class, and logically so. If this is not believed, it will be sufficient to make a detailed list of the conventions of the several types of letters on the one hand and to meditate sympathetically on the subtle quality—the *me to thee* quality, let us call it for lack of a better term—that pervades a successful letter. A recent experiment with junior college students of ordinary equipment disclosed a record of errors on the first count running from twenty to sixty-five per student. As to the second type of dereliction, space and clemency forbid the enumeration of the gross violations of taste and common sense that the artificially induced letter brought

to the surface. A really good letter, like really good conversation, is a high water mark of cultivation; but a movement toward it in the way of sincerity, simplicity, directness and regard for established forms we can get if, and only if, real occasions for writing letters occur in school life. Such occasions would normally not *arise* in the composition class, but may be improved there, leaving the letter in its original setting but relieving the original situation of the distracting problems of detail which not infrequently are simply passed over or inadequately dealt with, lest they interfere with the main objective of the project. With the composition shop at hand, each pupil may be made responsible for the detailed correctness of his work because he is provided with means by which he can secure it. It goes without saying that in all the earlier stages of this method, and as long as it proves necessary, the pupil's availing himself of these means must be obligatory.

There are pitfalls and pitfalls in dramatization; its pretty face is often its undoing. Yet, rightly handled, there is nothing that so holds and stimulates the children to their best performance in speech and writing. Also, there is no single way in which the composition class may come into more effective collaboration with the literature class on the one hand, and with the general social life of the school on the other. The Better Speech movement has done much to open up the possibilities of this type of work. By closer cooperation of literature and civic classes with the composition shop, we may fairly expect to develop not only a better standard of speech among players and audience, but better quality of listening and more discrimination between material that does not lend itself to dramatization and material that does.

In another way also the greatness of our debt to the Better Speech movement would be hard to estimate. If it is true that the most treacherous rock against which we split is the children's heritage of sheer indifference to ordered and clear-cut speech,

then any situation that does focus their attention and approval on the language involved is a priceless boon. And saying this brings instantly to mind the language of advertisement—the movie sub-title, the headline, the bulletin, the poster. Crude as these forms are apt to be, they yet exhibit qualities that teachers submerged in “composition” language—language swollen with words, sapless and springless, shapeless and colorless and moveless—need not disdain: point and rhythm, compactness, movement. The language of the poster is essentially graphic; position, grouping, proportion are *meaning*. Moreover, it has for the children the prestige of the street corner. The word, the short sentence—climax, balance—rhyme, rhythm, alliteration—question, exclamation—capitals, lower case—all these language entities and more may come up for evaluation and discussion in homely terms in making a Red Cross poster or health bulletin. The composition class should make posters for everything that needs posterizing. It should be closely in touch with the art department, and its O. K. be as necessary for the releasing of school posters.

I am in the habit of extending poster methods to drill lessons in discriminating kinds of sentences and in spelling; but to go into such details of application is to consider too curiously in a general article like the present. I should like, however, in passing to express doubt about the dramatizing or posterizing of *incorrectness*, and firmer and firmer faith in setting off, even

in flamboyant ways, *right* diction and *right* principles of structure. It may be that my personal lack of success in experiments of the first sort prejudice me too deeply here. For years I was in the habit of accumulating from the streets such choice bits as “Piper’s Bread like Mama made it,” or “Making your Christmas purchases now, we will store them for you,” for the purpose of eliciting constructive disgust from my pupils, but I saw no practical results. In fact, I have become dubious of the efficacy of many of our language projects—on the language side. As projects they are admirable, but somehow even the fun of making a play or running a paper doesn’t always carry over into zest for freer, cleaner speech. There’s an infinite difference between the attitude of doing a more or less irksome thing because it is required for the accomplishing of something else, and the craftsman’s attitude, which includes tool and material in the fine respect in which he holds his purpose and the object of it.

To set up such an attitude is the job of the composition shop. The elementary school in its undepartmentalized years has a great opportunity, I take it, to begin clearing the language hour of what does not belong to it and applying it to what does. Of course the trouble is the persisting conception of a school day as a given number of periods and subjects. Some day we shall think it as an opportunity to work at one phase or another of our business. But we are just beginning to struggle toward that millennium.

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A SPELLING PROCEDURE WITH SOCIAL VALUES¹

PART II

ALICE KELLEY

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IN spelling as in other school subjects a *right attitude* is of first importance. Correct spelling must be a matter of such deep concern to the pupil that he will gladly suffer the inconvenience of going to the dictionary or of making inquiries rather than put down the incorrect form. He must say in his own heart, "It pays to be a good speller. I'm going to be that kind."

The teacher aims to *create this ideal of not making mistakes, by interpreting the idea of spelling through its value in other subjects, by helping pupils to see the social needs for correct spelling, by bringing to them the attitude of society toward misspellings and the consequences attending them.*

In order to make this work more objective pupils list the needs for correct spelling *in school, in the home, in business.*

The accompanying list, a typical one, was made by a group of sixth grade pupils:

PUPILS LIST OF NEEDS FOR SPELLING

In School

letters to parents—friends
compositions
recipes in cooking
dictation exercises
taking sewing notes
labeling drawings

In the Home

grocery lists; notes to milkman—
iceman
keeping diary—making a budget
answering ads

In Business

typewriting
advertising
applications
addresses
bookkeeping
telegrams
contracts—deeds
checks
receipts

The making of lists of this kind is always sure to bring up a number of words pupils have already had use for in the activities of the school and the home, in relation to their experiences with older people in the business world. It is obvious that making a list this way ties up commonplace experiences in the lives of the children with their problems of learning to spell in the school.

¹A paper read before the National Council of Teachers of English, November, 1923.

For example, one little girl said,

"My sister works in a real estate office. The first day Mr. Jones gave her a list of about a hundred words which she had to learn before she took any dictation. She used to bring them home and we practiced every night. Mr. Jones said he wouldn't have any letters going out of his office full of misspelled words."

Even in the third grade an experience of this sort has its influence. Mary Jane wanted to help her grandma. She told the class her grandma asked her to get a pencil and write out her grocery list.

"I wrote down everything she told me. Next morning grandma went to the store. She didn't have her glasses so she gave the clerk the list but he couldn't read it. Grandma couldn't remember what she wanted so she had to come home without a lot of things she needed. Grandma didn't like it a bit and I was ashamed of myself."

These informal discussions help to arouse the pupil to the *worth-whileness* of correct spelling and to awaken in him the desire to be a good speller. In consequence spelling takes its place along with other normal interests and concerns of his life.

Once the pupil has this desire to become a good speller care must be taken that both material and classroom procedure provide him with every opportunity for realizing his purpose.

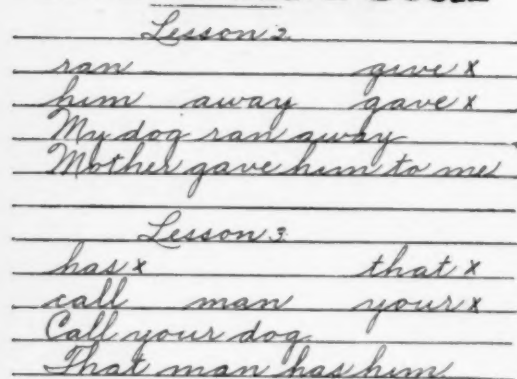
Of course the first consideration is the *choice and arrangement of materials* for his use. In selecting the vocabulary seven of the most authentic word lists of that date were checked against one another and two lists of words compiled—an essential list consisting of those which appeared in five of the seven sources, and an additional list of words that were common to but four of

the sources. These words were graded and are being placed in separate spelling books for the different grades. These are known as "Progressive Lessons in Spelling and Handwriting," Grades 1 and 2, and "Progressive Lessons in Spelling," Grades 3, 4, 5 and 6.

The number of words taken from these lists for each grade is of course *limited*. The book for the B2 grade contains 100 essential words, and 60 additional words for the better spellers.

The words are *arranged* in lesson form which not only makes an appeal to the eye, but so divides the big task into a number of small tasks that the pupil who "never could get spelling" takes heart. This arrangement also makes clear to the pupil his own stage of progress.

PAGE FROM B2 SPELLING BOOK



The accompanying cut shows a page from the B2 spelling book. These points may be noted.

In the first and second grades the words are written in *script* because it has been found that the difficulties in these grades are largely writing difficulties. For this reason spelling and writing are taught together. The penmanship department shares the responsibility both in the preparation of material and in the supervision of the work in these first and second grades.

Each lesson in the spelling book provides opportunity for the pupil to *meet the word in two situations*, first as a single word and then as part of a sentence.

Words selected for any one lesson repeat certain letters in different positions, requiring of the pupil a varied skill in connecting them. The words of the lesson are attacked as a special problem by each pupil, who undertakes to discover and concentrate upon the one he does not know. In taking up a new lesson he reads it through and places a cross after each word on which he wants help. This makes for economy of time and sends him at once to the problem of the lesson.

Example:

Little Georgiana one day was reading lesson (2) to herself and checking the words she didn't know. She looked up and said,

"I know that word, that's ran, r-a-n and that's a-w-a-y, away. That's i and m," pointing to *him* "but what is that tall letter?"

After she had been told she spelled *him*, h-i-m. Then pointing to g in *gave* she said,

"That's the letter I can't remember."

Without asking for assistance she turned to the alphabet in the back of her book and scowled for some minutes. Finally she said,

"That's g—I have the worst trouble with that letter. And there it is again," pointing to *gave* and *dog*. As she went along—*give*, *gave*, and *dog* were checked as unknown.

In short everything in the *set up of the material* must economize the pupil's time and make for interest and facility in learning so that the teacher when *emphasizing the social side* will not feel the pressure of the unfinished word list.

But a well classified word list arranged in attractive form merely creates a favorable condition for work. In order to do this work the pupil must be equipped with a technique of study which will make him capable of attacking his own spelling problems intelligently. This method which involves the essentials, as adapted from good authorities, and confirmed by our experience appears on the inside cover of the little book:

TO THE PUPIL

A Good Way to Learn to Spell and Write

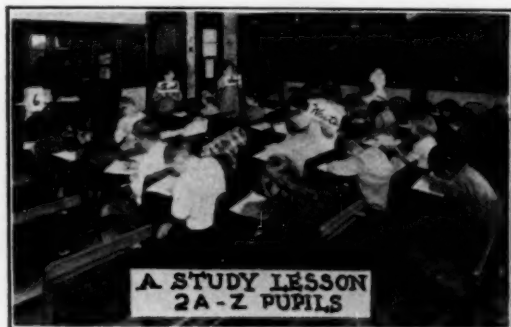
1. Say the word slowly
2. Look at the word carefully.
3. Think what the word says (means).

4. *Spell* it softly three times.
5. *Write* it *once* without looking at the book.
6. *Compare* the word you have written with the book.
7. *Write* the word three times.

This technique corresponds with the learning process for in *saying the word slowly* and *looking at it carefully*, provision is made for getting the impression through the ear and the eye. In *spelling* and *writing* the word the impression is *fixed* through the lip and the hand. By *comparing*, the habit of accuracy is formed. *Writing the word* three to five times with attention serves to fix the bond.

Pupils learn to use these steps in study with the help of captains so that even in the beginning the procedure is social.

The following features of the method are apparent in the accompanying picture of a 2A class of Z pupils.



1. *Organization of the room:* Pupils are grouped according to their stage of progress, that is those studying lesson 6 are sitting on the outside row, those on lesson 5, 4, and 3 in the center and those on lesson 2 next the board. These rows are assigned at the beginning of the period. The pupils leave their regular seats and group themselves. This grouping affords a splendid opportunity for the exercise of selfcontrol, and self-direction. Pushing, aimless wandering about, and arguments over seats chosen, gradually disappear and in their places come the more desirable qualities, such as consideration for others as well as the feeling on the part of the individual that he too will be fairly dealt with.
2. *Materials on the desk:* These are the pupil's spelling book, his test paper of the previous day, his study paper and pencil.
3. *Activities of the group leaders:* Each leader holds a series of seven cards on which are written the steps

of study, 1. Say, 2. Look, 3. Think of a sentence, 4. Spell, 5 Write once, 6 Compare, 7 Write three times. The leaders work independently of each other. As each one shifts her cards she passes down the row to hear each pupil *say* the word, or *give* a sentence, or *spell* the word, or to watch him *write* his word and to help with the letter formation. Josephine Imbroneene, the little Italian leader of group 6, is using the figures to represent the steps. In this way she tests the pupil's knowledge of the technique.

4. *Activities of Group 6.* Pupils are comparing the written word with the book. They have placed the word close to the book and are checking one letter at a time. They ask themselves these questions. 1. Is it spelled correctly? 2. Are all the letters on the line? 3. Are all the small letters the same size? Are the tall letters the same size?

5. *Teacher Participation:* The teacher is working at the board with the poorest group on letter formation for these pupils have had difficulty with the *w* and *v*.

All this represents organized group work. As a result of the work done under the conditions just outlined, each pupil's study paper is an indication of his habits of work.

PUPIL'S STUDY PAPER

Robert Imbroneene 2a.
Lesson 2.
way
y y y y y y y y y
way d d d d d d d d
way a a a a a a a a
way Monday
way m m m m m m
way Monday
way
way

The accompanying study paper made by a 2A pupil shows that the unknown words have been studied first. The word has been written once and compared with the book. In thus appraising his effort the pupil found that he had spelled the word correctly but the letters *a* and *y* were poorly made. The paper shows that he has taken these out, practiced on them individually and put them back in the word. The captain was very helpful at this point for while the pupil was struggling with the *a* he said, "Bend the first part like this." Then he made the letter *a* three times. In the case of the word *Monday* the captain's comment

was, "Where does the *o* begin?" These comments were all that was necessary to help the pupil see and correct his mistake. The paper shows that the last time the word was tried it was written better and with greater fluency.

It is amazing how many *difficulties peculiar to individuals* come to the surface in this method. Children grow to be very alert to their own problems and soon recognize their needs and ask intelligently for help. For example, in attempting to help Peter with the word *doing* the teacher began with the letter *d*. "No, no," said Peter, "I know that." Then pointing to the *oi* he asked, "How do you hitch it on?" In just this way *the individual is reached through the group*, puzzling problems are cleared up, and the pupil goes on *happier and stronger* than before.

The procedure for grades 4, 5 and 6 aims to set up the same conditions for learning as those just outlined for the lower grades, that is, care is taken to provide for the following: *adaptation* of work to the ability of the child, *development* of such tools and skills as he needs in attacking his spelling problems intelligently, the *opportunity* under social conditions for him to exercise those qualities which make for growth in right habits of living. To the pupil's technique is added the use of the inventory test, methods for locating and discovering error, means for checking spelling in the written work of other classes, and review lessons in the form of games.

In the diagram is shown a page from the 6A spelling book.

LESSON 2

gentleman	factory	weigh	friend
present	factories x	machinery x	friendly x
several x	public	beautiful	courtesy x

Prepare your study paper on the words you misspelled. The directions on page 1 will help you.

EXERCISES

1. These words you already know. Find them in your lesson. End, we, beau, gentle, fact, court, machine, to. Underline each word where you find it.

2. List several words that form their plural as does *factory*.

3. Use *weigh* and *way*, *pres'ent* and *present* correctly in sentences. Consult your dictionary.

4. Write the word that means the opposite of *courtesy*, of *beautiful*, of *several*, of *public*.

The following points with reference to the lesson should be noted.

1. The lesson has two parts: a list of twelve new words with instructions for study and a short series of exercises that provide further drill.

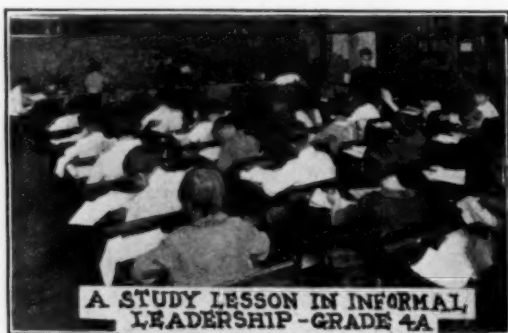
2. The words missed in the inventory or in the test lesson of the previous day are checked. In this way each pupil concentrates his effort on *those words he does not know* rather than *mumbling over the entire list*.

3. The directions on page 1 help the pupil to discover the part of the word that troubled him and to seek for the probable cause for his mistake. If the word was known to him perhaps he had always mispronounced it, perhaps there were letters he had not seen, perhaps he had not heard the ending.

He is led to select from the steps of study those that will be of greatest help in correcting his error and to pay particular attention to these.

4. The exercises call attention to the *hard knots* in the lesson, present the words in new situations, and help the pupil to acquire the dictionary habit.

When the pupil has completed his study paper to the leader's satisfaction he may take the sentence dictation test which embodies the 12 words of the lesson and numerous review words. Providing every word in the test is correctly spelled he is passed to Lesson 3.

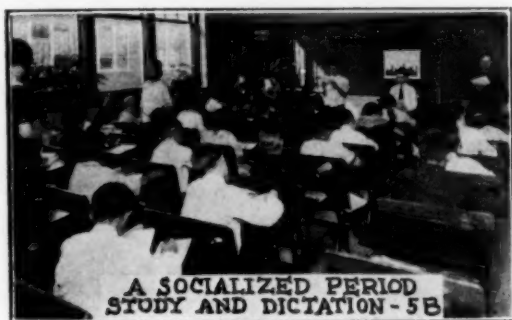


As the pupils progress the technique becomes so much a part of their equipment that it is not necessary constantly to remind them of the study steps as was done in the 2A group. For this reason this 4A class at study requires fewer captains.

A study of the picture shows that the initiative is taken by the pupil at his seat. He is urged to try to discover for himself whether or not he needs help. One boy is consulting the dictionary for the spelling

of wagon. He has written, "The bridge broke under the heavy *wagen* load." and feels that *wagen* is incorrect. The pupil who raised his hand is arranging his words in alphabetical order and is troubled by the words *feel* and *follow*. He has come to the place where he needs the captain's help.

As these upper grade pupils grow in their ability to concentrate, to use the methods and to cooperate with the captains, the room takes on a more socialized appearance. This picture of a 5B group shows the *Study* and *Dictation* both going on in the room at the same time.



Outstanding points of interest in the picture are:

1. *Types of Activity.* Pupils in rows 1, 2 and 3 are taking sentence dictation tests on Lessons 5, 6, 7, 8 and 9, each pupil on his own lesson. Pupils in rows 4 and 5 are studying with the help of the teacher and a captain. These pupils *decided themselves to study another day* before taking the dictation.

The boy at the table is taking an Inventory test. Tom Lonyo is dictating to him. The boy was very much interested in the photographer's machine. Tom tapped him gently on the knee as much as to say, "This matter is important."

Pupils as a rule know whether they are ready or not. Judgment, in this respect begins to develop as early as the second grade. This story is illustrative. A 2A class was about to have a test lesson. The teacher forgot to ask if anyone wished to study another day so all the pupils put their books away, all but Mary. Mary opened hers, instead. "Mary, aren't you ready?" and a little later, "Mary, we are waiting for you," came from the teacher. Little Mary, in the face of this opposition still held out. "Miss R—, I don't know my lesson. I want to study some more," she said.

2. *Leaders for the dictation.* Clear articulation is a requisite for leadership and the leaders are placed for ease in dictation. An orderly procedure is used. Leaders dictate in rotation, one sentence at a time. The leader for Lesson 6 has just given his sentence and

the pupils are writing. The leader for Lesson 7 is saying,

"Lesson 7, first sentence, The steamer is standing at the dock." As soon as he finishes the next leader will follow with Lesson 8.

The concentration which pupils are able to give in this type of lesson is quite remarkable. Even in a third grade as many as eight lessons may be dictated and corrected by the pupils in the twenty minute period. This is largely due to the perfection of the mechanics and to the close cooperation which exists between the group and the group leaders.

3. *Boy dictating to Row 3.* This is Sam Bomarito. A little story about Sam will be of interest. The principal declares this is the first time in Sam's school career that he has shown any interest in any school subject.

When questioned he said "I like this way because I learn to get my spelling and I don't have to wait for anybody." This was rather amusing for previous teachers had felt that the class was always waiting for Sam. In looking up the Inventory record it was found that the pupils in this room ranged from *no misspellings* to *40 misspellings* on that Inventory. Sam had missed but 2 words. Is it any wonder he had never been interested? When Sam reached Lesson 9 he was chosen for captain. That morning he rushed down to tell the principal of his good luck. Now he combs his hair, scrubs his hands and almost chokes with pride. The pupils respect him and he wouldn't disgrace his group for anything. Weekly visits to the office for misconduct have been discontinued.

4. *Boy sitting in the second seat in Row 5.* This boy is Ned. He too has been a problem but because of his poor spelling. On the Inventory he misspelled 40 out of 40 words. In this group work Ned has an equal opportunity. The work is adapted to the strong and the weak. On the review Ned misspelled but 7 of the 40.

Visitors have noted that something more than ability to spell is developing in these rooms. On entering one is struck by the pupil's clearness of purpose, his consciousness of power and his delight in the use of it. Concentration and perseverance are at all times evident. The task is his task. The goal he knows and his present status he understands. His methods he has tried and proven. He is secure in the knowledge that his captain, the teacher or another member of his group will help him when he can no longer help himself. Again it is the individual receiving personal training without isolating him from the group.

After the dictation lesson pupils in all grades are taught to exchange papers and

2. *Wide range of ability within any one group.* In the 2B XY group the range of lessons extends from 4 through 14. In the 2A Z group alone the range is from Lesson 4 to Lesson 9. In none of these classes charted are there more than five X pupils. This proves that even within the group there are great

differences in spelling ability.

3. *Grouping of pupils about the different lessons:* The chart shows that the pupil is practically at all times a member of a social group although he may be working on his own lesson.

LESSONS IN SPELLING

Record of Progress

Lessons	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Total
Grade																	
2B YZ	0	0	0	27	9	6											42
XY	0	0	4	4	5	13	3	4	1	1	1	1	1				38
2A Z	0	0	0	13	4	5	6	0	1								29
Y	0	0	3	6	18	6	5	1									39
XY	0	0	0	1	1	7	7	4	5	14							39
3B Z	0	22	6	6													34
Y	0	10	10	8	11												39
XY	0	0	1	2	3	4	6	6	6	2	3	3					36

To summarize, it may be said that in this scheme of flexible grouping, *learning is speeded up for good spelling has become a matter of pride* and the pupil need study only what he does not know. The pupil is surely more intelligent about his work for he is able to analyze his own shortcomings and to select and apply the remedy. He is a

better member of a social group for he knows how to take and make use of the comment and criticism given him by other members and to give it in like spirit. In short he has taken over very largely the *responsibility for his own progress* and the teacher falls from the place of dictator to that of a watchful, helpful guide.



THE BEGINNINGS OF AN ELEMENTARY SCHOOL LIBRARY¹

MARTHA CAROLINE PRITCHARD,

Detroit Teachers' College

THE accompanying lists of books and magazines have been tested in some thirty school libraries of one city for at least three years. The initial purchase list has been modified somewhat as a few titles were found to be better suited to older classes and a few were added to replace these. In general, however, the original lists have been but slightly modified.

The librarians consider the list particularly strong in books in social studies. These books were largely recommended by the instructors in geography and history at the Teachers' College. The curriculum was, of course, the basis of choice, as must be the case in any effective school library.

There are included, however, titles of children's classics which should always be available to any child, as far as the initial purchase fund permits.

The arrangement of these books is as they stand on the shelves, according to the Dewey classification used in the school libraries.

New books are purchased in the schools annually. The recent books are not included in this list. The lists show only the beginnings and tested material after three years of use.

INITIAL PURCHASE LIST OF BOOKS

For Elementary School Libraries

Arranged by Subject Classification Used in Libraries:—

REFERENCE BOOKS

(Used in Library only or in class room hour by hour.)

Eastman, M. H.—Index to Fairy Tales—Boston Book
Fay and Eaton—Instruction in Use of Books—Boston
Book

Wilson, M.—School Library Management—Wilson

*Library lists will be published regularly each month giving titles of books, publishers, and approximate costs. The accompanying list contains 212 titles at an approximate cost of \$400,000.—The Editor.

Hunt, Clara—What Shall We Read to the Children—
Houghton

Olcott, F. J.—The Children's Reading—Houghton

What Shall We Read Now?—Wilson

O'Shea, M. V.—World Book—Quarrie

Bible—King James Version—Nelson

New York World—World Almanac (Cloth Edition)

Roberts, H. M.—Rules of Order—Scott (8 grades only)

Strayer and Norsworthy—How to Teach—Macmillan

Webster—New International Dictionary (unabridged)
—Merriam

Trafton, G. H.—Teaching of Science—Houghton

Hopkins, A. A.—Scientific American Cyclopedia—
Munn

Reinach, Solomon—Apollo—Scribner (8 grades only)

Champlin, J. D.—Young Folks Cyclopedia of Literature and Art—Holt

Granger—Index to Poetry (new edition.)—McClurg

Hoyt, J. E.—Cyclopedia of Practical Quotations (new
edition.)—Funk

Whos Who in America 1920-21—Marquis (Purchase
every 5 years)

PICTURE BOOKS

Adelborg, Orilla—Clean Peter—Longmans

Brooke, L. L.—History of Tom Thumb—Warne

Brooke, L. L.—Story of the Three Bears—Warne

Brooke, L. L.—Story of the Three Little Pigs—Warne

Burgess, Gelett—The Goop Encyclopedia—Stokes

Caldecott, Randolph—Collection of Pictures and Songs
—Warne

Caldecott, Randolph—Babes in the Woods—Warne

Caldecott, Randolph—Golden Goose—Warne

Caldecott, Randolph—House that Jack Built—Warne

Caldecott, Randolph—John Gilpin—Warne

Caldecott, Randolph—The Milkmaid—Warne

Caldecott, Randolph—Grand Panjandrum—Warne

Caldecott, Randolph—Ride-a-cock Horse—Warne

Potter, Beatrice—Tailor of Gloucester—Warne

Potter, Beatrice—Tale of Benjamin Bunny—Warne

Potter, Beatrice—Tale of Tom Kitten—Warne

Potter, Beatrice—Tale of Peter Rabbit—Warne

Potter, Beatrice—Tale of Pigling Bland—Warne

Potter, Beatrice—Tale of Squirrel Nutkin—Warne

Pyle, Howard—The Wonder Clock—Warne

Smith, E. B.—The Farm Book—Houghton

EASY BOOKS

Adams—Pioneer Life for Little Children—Bobbs

Dopp, K. E.—Bobby and Betty at Home—Rand

Fox, F. C.—Fox Reader (Third Year)—Putnam

Fox, F. C.—Fox Reader (Second Year)—Putnam
 Grover, E. O.—Folk-lore Readers (Book Two)—Atkinson
 Grubb, M. B.—Industrial Primary Reader—Heath
 Lansing, M. F.—Rhymes and Stories—Ginn
 Meyer, Zoe—In the Green Fields—Little
 Mother Goose—Mother Goose Melodies—Houghton
 Mother Goose—Real Mother Goose, Illustrated by Wright—Rand
 Peary, J. D.—Snow Baby—Stokes
 Pratt, M. L.—America's Stories (5 vol.)—Heath
 Smith, M. E.—Eskimo Stories—Rand
 Welsh—Book of Nursery Rhymes—Heath

CLASSED BOOKS

Bible—Bible—Century
 Tappan, E. M.—Old Old Story Book—Houghton
 Pritchard and Turkington—Stories of Thrift—Scribner
 Bengston, N. A.—Wheat Industry—Macmillan
 Price—Land We Live In—Maynard
 Toothaker—Commercial Raw Materials (new edition.)—Ginn
 Adams, E. W.—Community Civics—Scribner
 Cabot, Mrs. Ella—Course in Citizenship and Patriotism Houghton (8 grades only)
 Fryer, Mrs. Jane—Community Interest and Public Spirit—Winston (8 grades only)
 Fryer, Mrs. Jane—Our Home and Personal Duty—Winston (8 grades only)
 Fryer, Mrs. Jane—Our Town and Civic Duty—Winston (8 grades only)
 Waldo, Mrs. L. McLean—Safety First for Little Folks—Scribner
 Hughes, R. O.—Community Civics—Allyn
 Richman and Wallach—Good Citizenship—American Book
 Woodburn and Moran—Citizen and the Republic—Longmans
 Jackson and Evans—Marvel Book of American Ships—Stokes
 Olcott, F. J.—Good Stories for Great Holidays—Houghton
 Schauffler, R. H.—Arbor Day—Moffat
 Schauffler, R. H.—Christmas—Moffat
 Schauffler, R. H.—Easter—Moffat
 Schauffler, R. H.—Flag Day—Moffat
 Schauffler, R. H.—Lincoln's Birthday—Moffat
 Schauffler, R. H.—Mother's Day—Moffat
 Smith and Hazeltine—Christmas in Legend and Story—Lothrop
 Wynne—For Days and Days

MYTHS AND LEGENDS

Bulfinch—Age of Fable—Lothrop
 Grierson, Mrs. E.—Children's Tales from Scottish Ballads—Macmillan
 Harris, J. C.—Uncle Remus; His Songs and Sayings—Appleton
 Mabie, H. W.—Norse Stories Retold from the Eddas—Rand
 Guerber, H. A.—Myths of Greece and Rome—American Book

Hawthorne, Nathaniel—Wonder Book and Tanglewood Tales—Jacobs
 Brown, A. F.—In the Days of the Giants—Houghton
 Lanier, Sidney—Boy's King Arthur—Scribner
 Lansing, M. F.—Page, Esquire and Knight—Ginn
 Pyle, Howard—Merry Adventures of Robin Hood—Scribner
 Anderson, H. C.—Fairy Tales—Lippencott
 Arabian Nights—Arabian Nights' Entertainments—Holt
 Arabian Nights—Arabian Nights' Entertainments—Longman
 Grimm, J. L. K.—Household Stories—Macmillan
 Jacobs—English Fairy Tales—Putnam
 Lang, Andrew—Blue Fairy Book—Longman
 Aesop—Fables; Selected by Jacobs—Macmillan

NATURE STUDY

Fabre, J. H. C.—Secret of Everyday Things—Century
 Moseley—Trees, Stars and Birds—World Book
 Trafton, S. H.—Science of Home and Community—Macmillan
 Smith, D. E.—Number Stories of Long Ago—Ginn
 Collins, F. A.—Boy's Airplane Book—Stokes
 Rocheleau, W. F.—Minerals—Flanagan
 Dopp, K. E.—Early Cave Men—Rand
 Dopp, K. E.—Early Sea People—Rand
 Dopp, K. E.—Later Cave Men—Rand
 Dopp, K. E.—Tree Dwellers—Rand
 Langford—Pic, the Weapon Maker—Boni
 Van Loon, H. W.—Ancient Man—Boni
 Stusser, E. T.—Stories of Luther Burbank's Plant School—Scribner
 Keeler, H. L.—Our Native Trees—Scribner
 Keeler, H. L.—Our Native Trees—Scribner
 Mathews, F. S.—Familiar Trees and Their Leaves—Appleton
 Rogers, J. E.—Trees That Every Child Should Know—Doubleday
 Collins, A. F. and V. D.—Wonders of Natural History—Stokes

ANIMALS AND BIRDS

Hornaday, W. T.—American Natural History—Scribner
 Sharp, D. L.—The Whole Year Round—Houghton
 Burgess, T. W.—Burgess Animal Book for Children—Little
 Patch, E. M.—A Little Gateway to Science—Atlantic Monthly Press
 *Dickerson, M. C.—The Frog Book—Doubleday
 Burgess, T. W.—Burgess Bird Book for Children—Little

HANDWORK AND INVENTIONS

Pickard, A. E.—Industrial Booklets—Webb (8 grades only)
 Pickard, A. E.—Industrial Work for Boys—Webb (8 grades only)
 Pickard, A. E. and Hengren—Industrial Work for Girls—Webb (8 grades only)
 Pickard, A. E.—Industrial Work for Girls—Webb (8 grades only)

*Spon—Mechanics' Own Book—Spon
 Burns, E. E.—Story of a Great Invention—Harper
 Cochrane, C. H.—Modern Industrial Progress—Lippincott
 Darrow, F. L.—Boys' Own Book of Inventions—Macmillan
 Ferguson, H. M.—Child's Book of the Teeth—World
 Finch, V. C.—Geography of World's Agriculture—Government Print.
 McReady, S. B.—Rural Science Readers—Heath
 Rocheleau, W. F.—Products of the Soil—Flanagan
 Sanford, A. H.—Agriculture in the United States—Heath
 Brooks, E. C.—Story of Cotton—Rand
 Burrell, C. F.—Saturday Mornings—Page
 Burrell, C. F.—Little Cook Book—Page
 Morgan, M. E.—How to Dress a Doll—Altemus
 Morgan, A. P.—Wireless Telegraph Construction—Van Nostrand
 Bassett, S. W.—Paul and the Printing Press—Little
 Rocheleau, W. F.—Transportation—Flanagan
 Rocheleau, W. F.—Manufacture—Flanagan
 Adams, J. D.—Carpentry for Beginners—Moffat
 Griffith, I. S.—Projects for Woodwork—Manual Arts
 Kunou, C. A.—American School Toys—Bruce
 Conway, A. E.—Children's Book of Art—Macmillan
 Oliver, M. I.—First Steps in Enjoyment of Pictures—Houghton

POETRY

Stevenson, B. E.—Days and Deeds (verse)—Doubleday
 Stevenson, B. E.—Home Book Verse for Young Folks—Holt
 Wiggin, K. D.—Pinafore Palace—Doubleday
 Bryce, C. T.—Storyland Dramatic Reader—Scribner
 Lutkwnhaus, A. M.—Plays for School Children—Century
 Payne, F. N.—Plays for Any Child—Harper
 Scudder, H. H.—Children's Book—Houghton
 Stevenson, H. E.—Days and Deeds (prose)—Doubleday
 Tappan, E. M.—Children's Hour (15 vol.)—Houghton
 Field, Eugene—Love Songs of Childhood—Scribner
 Longfellow, H. W.—Poetical Works—Houghton
 Riley, J. W.—Child Rhymes—Bobbs
 Darton, F. J. H.—Canterbury Pilgrims—Stokes (8 grades only)
 Stevenson, R. L.—Child's Garden of Verse (Illustrated by Florence Stores)—Scribner
 Lamb, Charles—Tales from Shakespeare—Houghton
 Church, A. J.—Iliad for Boys and Girls—Macmillan
 Colum, Padric—Adventures of Odysseus—Macmillan

HISTORY

Tappan, E. M.—Old World Hero Stories—Houghton
 Terry, A. G.—History Stories of Other Lands (6 vol.)—Row
 Atwood, W. W.—New Geography (2 vol.)—Ginn
 Morris—Industrial and Commercial Geography—Lippincott

Rocheleau, W. P.—Geography of Commerce and Industry—Educational Publishing
 Smith, J. R.—Commerce and Industry—Holt
 Allen, N. B.—New Europe—Ginn
 Gordy, W. F.—American Beginnings in Europe—Scribner
 Hall, Jennie—Our Ancestors in Europe—Silver
 Rowell, C. W.—Macmillan Leaders of Great War—Macmillan
 Torrance, S. A.—Geographical Results of the Great War—American Book
 Sabin, E. L.—Boys Book of Frontier Fighters—Jacobs
 Hart, A. B.—Source Book in American History (4 vols.)—Macmillan
 Marshall, H. E.—This Country of Ours—Doran
 Sabin, E. L.—Boys' Book of Border Battles—Jacobs
 Semple, E. C.—American History—Houghton
 Smith, E. B.—Story of Our Country—Putman
 Tappan, E. M.—Elementary History of Our Country—Houghton
 Blaisdell, A. P.—Pioneers of America—Little
 Coe, F. E.—Founders of Our Country—American Book
 Southworth, G. V.—Builders of Our Country—Appleton
 Henderson, W. J. and others—Strange Stories of 1812—Harper
 Baldwin, James—Discovery of the Old Northwest—American Book
 Baldwin, James—Discovery of the Northwest and Its Settlement by the Americans—American Book
 Drake, S. A.—Making of the Ohio Valley States, 1660-1837—Scribner

MUSIC

Sampson—Prince Melody in Music Land—Knopf
 Upton, G. P.—Story of the Operas—McClurg

DRAMATICS

Mackay, C. D.—Costumes and Scenery for Amateurs—Holt
 Mackay, C. D.—How to Produce Children's Plays—Holt

SCOUT BOOKS

Beard—Jolly Book of Funecraft—Stokes
 Coals, A. W.—Summer in a Girl's Camp—Century
 Withington—Book of Athletics—Lothrop
 Campfire Girls—Book of Campfire Girls—Campfire
 Girl Scouts—Scouting for Girls—Girl Scouts
 Boy Scouts—Official Handbook (Cloth Binding)—Grosset

TRAVEL

Hunter, G. M.—When I Was a Boy in Scotland—Lothrop
 Quennell—Everyday Things in England (2 vol.)—Scribner
 Winslow—Our Little Czecho Slovak Cousin—Page
 Meiklejohn, N.—Cart of Many Colors—Dutton
 Olmstead, E.—Ned and Nan in Holland—Row
 Mirza, Y. B.—When I Was a Boy in Persia—Lothrop
 Allen, A. E.—Children of the Palm Lands—Educational Publishing

* Not enough used to warrant cost on an initial order.

Barnard, H. C.—America in Pictures—Macmillan
 Fisher, E. F.—Resources and Industries of the United States—Ginn
 Rusmisl, L. C.—Industrial Commercial Geography in United States—Palmer
 Tomlinson, E. T.—Places Young Americans Want to Know—Appleton
 Brooks, N.—First Across the Continent—Scribner
 Muir, J.—National Parks—Houghton
 Mitchell, A. F.—Paz and Pablo—World Book
 Schwatka, F.—Children of the Cold—Educational Publishing

BIOGRAPHY

Roosevelt, T.—Letters to His Children—Scribner
 Smith, M. S.—Maid of Orleans—Crowell
 Edwards, C.—Treasury of Heroes and Heroines—Stokes
 McSpadden, J. W.—Book of Famous Soldiers—Crowell
 Sanford, C. M.—Modern Europeans—Laurel

FICTION

Bailey, R. R.—Sure Pop and Safety Scouts—World Book
 Barrie, J. M.—Peter Pan in Kensington Gardens—Scribner
 Carroll, Lewis—Alice's Adventures in Wonderland—MacMillan
 Carrol, Lewis—Through the Looking Glass—Macmillan
 Craik, Mrs. D. M.—Adventures of a Brownie—Harper
 Hopkins, W. J.—The Sandman, His Farm Stories—Page
 Kingsley, Chas.—Water Babies—Jacobs
 Lagerlos, Selma—Wonderful Adventures of Nils—Doubleday
 Lamprey, Louis—In the Days of the Guild—Stokes
 Lamprey, Louis—Masters of the Guild—Stokes
 Rolt-Wheeler, S. W.—Boy, with the United States Inventors—Lothrop
 Styri, Mrs. Johanna—Heidi—Crowell

THE FAIRIES' CHARM

Where the sun in magic splendour kisses earth's most fruitful lands,
 And the moonlight after darkness seems made by fairy hands,—

It's so tender and so fragile that the Milky Way would break
 The moonlight after darkness that the fairies seem to make—

There, the 'fairies live and frolic, while they make the magic beams
 That a child in fancy visions when, at night, he's wrapped in dreams.

There is not a fleck of trouble or a single drop of harm
 That the fairies mix at darkness when they brew their magic charm.

They carry it on leaflets of the tiny clover leaves
 And pour it on the eye-lids of the child who most believes

In the presence of the fairies who prepare the magic charm
 That has not a fleck of trouble or a single drop of harm.

BY THORNTON SWAIN THOMAS

in A Book of Verse.

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EDITORIALS

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ORTON LOWE, Director of English, Department of Public Instruction, Harrisburg, Pennsylvania
MARY A. S. MUGAN, Assistant Superintendent of Schools, Fall River, Massachusetts
FLORENCE E. BAMBERGER, The Johns Hopkins University, Baltimore, Maryland
A. J. CLOUD, Chief Deputy Superintendent of Schools, San Francisco, California
ROLLO LYMAN, School of Education, Chicago University, Chicago, Illinois
W. W. HATFIELD, Secretary of the National Council of Teachers of English, Chicago, Illinois
CHARLES S. PENDLETON, Professor of the Teaching of English, The George Peabody College For Teachers, Nashville, Tennessee
MRS. L. M. RUSSELL, Supervisor of Intermediate Grades, Chattanooga, Tennessee
JAMES M. GRAINGER, Department of English, State Normal School, Farmville, Virginia

THE ELEMENTARY ENGLISH REVIEW

THE REVIEW is published as a clearing house for teachers of English in the elementary schools of the United States and for others interested in their problems. Its establishment is a cooperative undertaking. Its aims and purposes are expressed implicitly in the character of the articles published from month to month.

The elementary school teacher of English will receive through THE REVIEW:—

1. Information concerning progressive ideas in the field of his teaching,
2. A more comprehensive acquaintance with children's literature,
3. Classroom helps based upon sound educational principles,
4. Reports upon experimental studies presented in a form to be of value to him in making similar or related experiments.

In THE REVIEW are published articles upon all aspects of the problem of teaching English in elementary schools—literature, composition, grammar, spelling, and dramatics, and the school library are all being given attention. There are contributions written by classroom teachers as well as

by educational specialists, and there are contributions by writers of children's literature.

Subscribers are encouraged to write the editor asking specifically for what they desire.

WHY NOT YOU TOO?

IN many articles published in THE REVIEW experimentation will be emphasized, and in these articles procedures for setting up the experiments, making records, and reporting and interpreting results will be given. Read carefully the articles by Miss Mackintosh, pages 85-89, and by Miss Kelley, pages 25-28 March, 101-107 April, with the purpose of planning similar experiments.

If you think that the experimental method netted interesting results for Miss Mackintosh and Miss Kelley, why not do a little experimenting on your own account?

In the event that you need more explicit directions for conducting a *controlled experiment* write to the *editor*, stating your problems definitely. He will endeavor to assist you.

SHOP TALK AND VACATION STUDY

READ Shop Talk, pages 117-120. There you have given representative courses offered in summer schools, East, West, Middle West and South. Of course, there are many interesting summer schools which have not been included in Shop Talk for May. The courses published, however, are typical of the purely professional courses offered throughout the country. Teachers should write to universities and normal schools other than those mentioned if they feel interested. Illinois, Minnesota, Missouri, Kansas and other colleges and universities and normal schools such as that at Kirksville, Missouri, all make a strong appeal.

Every teacher should know the offerings in his own state institutions. However, the summer is the teacher's opportunity for travel. If he can combine travel with study, so much the better.

Now is the time to complete plans. Read the Shop Talk and think it over.



The new 15-story building for Hudson's.
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PRACTICAL EXERCISES FOR CLASSROOM USE

BIRD PROJECT

GERTRUDE FITZGIBBON

Monteith School, Detroit

1. STIMULATION:

The poem "The Birds of Killingworth" had been enjoyed and appreciated by the pupils. They had worked out a dramatization of the town meeting and now felt a desire to know more about birds.

2. PLANNING.

1. Class decided it would be interesting to give talks about birds to accompany pictures thrown on a screen from a lantern.

2. Slips of paper containing the names of the various birds for which pictures could be obtained were prepared by committee. (List of birds can be found on pages 184 and 186 "Stereopticon Lessons for the Detroit Public Schools." Other school systems have similar sets of lantern slides, or can secure them.)

3. Each pupil drew the name of a bird.

4. An outline to follow in preparing talks was worked out by the class.

Suggestive Outline

1. Name of bird
2. Description of bird
 - (a) Size
 - (b) Color
 - (c) Outstanding features, etc.
3. Habits of bird
 - (a) Food
 - (b) Place for nest (materials used)
 - (c) Its song or call
 - (d) Home in summer and winter
4. Enemies of bird

5. Any other interesting material found by pupils not outlined above.

5. Talks were prepared outside of school. (Information was secured from books and magazines at libraries and from pupils' actual observation of birds).

3. PROCEDURE.

1. Chairman took charge of class and announced the speakers. (In this case the names of the birds were called instead of the boys' and girls' names.)

2. Pupils responded:

(a) by giving short talks about birds (following outline),

(b) by imagining that they were the birds themselves speaking,

(c) in some cases by having the talks take the form of riddles. The picture of the bird was not thrown on the screen until talk was finished.

3. (If desired a class booklet about birds could be made and illustrated.)

4. APPRAISAL OF LESSON:

Important knowledge of birds had been secured which led to keener observation and greater appreciation of our feathered friends.

The instinct to preserve, not harm, the birds had been instilled into the pupils.

As a result of the interest developed, the pupils wrote more fluently and with more directness and accuracy of detail. There was growth in the power to organize and to use words.

FORTHCOMING ARTICLES

Cultivating Skill in Sentence Building—Howard R. Driggs, New York University, New York City.

The Diagnosis of Spelling Difficulties—Ina H. Hill, Public Schools, Flint, Michigan.

Types of Work Done by Special Advanced Classes—Katherine Otterbein, Public Schools, Detroit, Mich.

Remaking the Elementary School Course in English—Kate Kelley, Public Schools, Des Moines, Iowa.

The Attitude of the Pupil as a Factor in the Spelling Lesson—Charles S. Pendleton, The George Peabody College for Teachers, Nashville, Tenn.

Teaching Literature in the Grades—Orton Lowe, State Dept. of Public Instruction, Harrisburg, Pa.

Children's Choice in Short Stories—Wilma Garnet, University of Iowa, Iowa City, Iowa.

The Value of Oral Reading—C. R. Rounds, Graduate Student, Harvard University, Cambridge, Mass.

What Poetry Shall We Teach in the Grades—Rollo Lyman, School of Education, University of Chicago, Chicago, Illinois.

A Study of Children's Choices in Prose—Wilma Leslie Garnett, University Elementary School, University of Iowa, Iowa City, Iowa.

An Experience in Securing Autographs—Florence Damon Cleary, Detroit, Mich.

The Newberry Prize—Frederick Melcher, Originator of Children's Book Week, New York City.

REVIEWS AND ABSTRACTS

BUTTERCUP DAYS. By Ethel Cook Eliot. Garden City, New York: Doubleday, Page and Co. 1924.

"To C.C.C., an Old Friend of the Fairies" is scarcely a dedication to be overlooked by a reviewer with my initials. Naturally, my first glimpse into the book gave me a feeling of *personal* interest. Further reading heightened rather than diminished this feeling. "Buttercup Days" with the publication date April 25th is just as new, and spring-like as it sounds; and it is somewhat *dreamish* as a fairy story properly should be.

In niches, here and there, are dew drops that may be drunk like goblets of nectar by children who so fancy. Throughout there are dandelions, and a little yellow tam-o-shanter, and tulips, and buttercups. It was by way of a buttercup that Fairy Tim came, and by way of a buttercup that he went *back home* again. Fairy Tim had a real mission, so "all in a minute" he got "the idea of coming through the *first* buttercup"; in the same way he left through the very "last buttercup anywhere around."

Beth and Robin and Baby Paul and the rest of the *fairy seers* made Fairy-Tim president of the Fairy-Seers' Club and "a buttercup either real, painted or embroidered" was the badge and sign of the club. Of course, the Fairy-Seers were the little people; and, of course, the Big Six were the *blind-as-a-bat* big boys who played tricks on the Fairy-Seers. Always Fairy-Tim came to the rescue, but even he had thrilling escapes. Once he himself was the victim of strategy and was *taken prisoner* in a *rose-leaf jar* and smuggled away to the "top shelf of the whatnot in Mrs. Barnes' dark parlor."

There is no need to tell how important *that child* was who happened to be the one to carry Fairy-Tim to school with him in his pocket—no need to tell of the wee-bit of day light cape that Fairy-Tim wore which helped to make him invisible to *teacher's* unseeing eyes—no need to tell of the tricks that he played the morning the *new baby came*. No need to tell any of this, for the book was published, I am sure, to be read aloud to children, not gossiped about by adults.

One thing that everyone who has read the book will agree upon is this, to quote good old Doctor James, the children in the story have a right to their pretending—if it is pretending."

The book is attractively illustrated. There is a frontispiece in color. Children will find this book charming to read, because it is a well made little volume.

C.C.C.

Mappe of Fairyland. Prepared by Bernard Sleight. New York City: Dutton. 1920.

All Mother Goose Panorama. Drawn by Luxor Price. New York City: Stokes. 1923.

"You take this road and see what you find, and I'll take the one over here, because I see Hansel and Gretel on my road and I know them." So for some time a ten-year old boy and his sister are bent over the *Mappe of Fairyland*, and "magic casements" are opened.

Another chance for old and young to be the same age comes as they look at the *Old Mother Goose Panorama*, drawn by Luxor Price for his son Peter. The publishers tell us that Peter's fondness for cutting out Mother Goose pictures and pasting them together is responsible for this colorful company of Mother Goose folk. Peter chose the rhymes for his father to insert, and so, working together for three months, they had a canvas forty-five by twenty inches, and had drawn in one hundred and one pictures; every character but one in Peter's Mother Goose. Peter insisted that "Quoks" should appear. The "Quoks" were the funny little people that his father had drawn for him all his life. All the corners and spaces were filled with these active, mirth-provoking little figures.

How it all came to be published is due to the popularity it had among Peter's friends and the librarian of a branch library in New York, who borrowed the original to show to the children in the library. The printing of it, reproducing the original, was no small problem, but it has been successfully done and the effect is that of a piece of tapestry, full of delight in colors as well as story. It is particularly adapted for the decoration of a nursery, a kindergarten room, or any spot where children can have more than a fleeting acquaintance with its intricacies and charm. It is published so as to be used on a flat surface, and also with a paste board backing to stand folded in three sections.

The Public Library owns two copies; one for Branches and one in the Main Library.

ELIZABETH KNAPP,
Detroit Public Library.

(Continued on page 117.)

AMONG THE PUBLISHERS

- Verse of our Day. By Margery Gordon and Marie B. King. New York City: *D. Appleton & Co.*, 1923.
- The Atlantic Book of Junior Plays. By Charles Swain Thomas. Boston: *The Atlantic Monthly Press*, 1924.
- Poems of Today. By Alice Cecelia Cooper. Boston: *Ginn & Co.*, 1924.
- Rocky Mountain Tipi Tales. By Hal. G. Borland. Garden City, N. Y.: *Doubleday, Page & Co.*, 1924.
- The Little House on the Desert. By Forrestine C. Hooker. Garden City, N. Y.: *Doubleday, Page & Co.*, 1924.
- Theras and His Town. By Caroline Snedeker. Garden City, N. Y.: *Doubleday, Page & Co.*, 1924.
- The Tony Sarg Marionette Book. Illustrated by Tony Sarg, text by F. J. McIsaac. New York City: *B. W. Huebsch, Inc.*, 1921.
- Memoirs of a London Doll. Introduction by Clara Whitehill Hunt. New York: *The Macmillan Co.*, 1922.
- Lady Green Satin and Her Maid Rosette. Edited by Clara Whitehill Hunt. New York: *The Macmillan Co.*, 1923.
- Everyday Psychology for Teachers. By Frederick Elmer Bolton. New York City: *Charles Scribner's Sons*, 1923.
- The Clever Little People with Six Legs. By Hallam Hawksworth. New York City: *Charles Scribner's Sons*, 1924.
- A Conduct Curriculum for the Kindergarten and First Grade. Introduction by Patty Smith Hill. New York City: *Charles Scribner's Sons*, 1923.
- Your Washington and Mine. By Louise Payson Latimer. New York City: *Charles Scribner's Sons*, 1924.
- The Voyages of Doctor Dolittle. By Hugh Lofting. New York City: *Frederick A. Stokes Co.*, 1922.
- Self-Help English Lessons; First Book. By Julia Helen Wohlfarth. Yonkers-on-Hudson: *World Book Co.*, 1921.
- Self-Help English Lessons; Second Book. By Julia Helen Wohlfarth and John J. Mahoney. Yonkers-on-Hudson: *World Book Co.*, 1921.
- Self-Help English Lessons; Third Book. By Julia Helen Wohlfarth and John J. Mahoney. Yonkers-on-Hudson: *World Book Co.*, 1922.
- American Speech Games. Milwaukee: *American Speech Game Co.*
- THE CHILDREN'S CLASSICS. New York City: *The Macmillan Company*. To be reviewed in later numbers of THE ELEMENTARY ENGLISH REVIEW:
- Alice's Adventures in Wonderland. By Lewis Carroll with forty-two illustrations by John Tenniel. 1923.
- The Arabian Nights—Tales of Wonder and Magnificence. Selected and Edited by Padraic Colum; Illustrated by Eric Pape. 1923.
- A Christmas Carol. By Charles Dickens; Illustrated by Francis D. Bedford. 1923.
- English Fairy Tales. Retold by Flora Annie Steel; Illustrated by Arthur Rackham. 1923.
- The Fables of Aesop. Selected, Told Anew and Their History Traced by Joseph Jacobs; Done into Pictures by Richard Heighway. 1923.
- Fairy Tales and Stories. By Hans Christian Anderson; Prefaced by Francis Hackett; Edited by Signe Toksvig; Illustrated by Eric Pape. 1923.
- Grimms' Household Stories. Translated from the German by Lucy Crane and illustrated by Walter Crane. 1923.
- Travels into Several Remote Nations of the World. By Lemuel Gulliver (Johnathan Swift) Prefaced by Henry Craik; Illustrated by Charles E. Brock. 1923.
- The Iliad for Boys and Girls. Told from Homer in simple language by the Reverend Alfred J. Church, M. A. 1923.
- Tales from Shakespeare. By Charles and Mary Lamb; Illustrated by Maud and Miska Petersham. 1923.
- Treasure Island. By Robert Louis Stevenson; Illustrated by Warwick Goble. 1923.
- Two Years Before the Mast. By Richard Henry Dana, Jr. Introduction by Sir Wilfred Grenfell; Illustrations by Charles Pears. 1923.

For Junior High Schools

Rand McNally & Company will publish in time for September classes a new book unique in its field and in illustrations:

GENERAL LANGUAGE

By Sterling Andrus Leonard of the University of Wisconsin and Riah Fagan Cox, formerly of the University of Wisconsin High School

It Teaches: What a Language is!

It Provides: A foundation for later study of languages: French, Latin, German, Spanish, and English.

This book includes a brief, vividly interesting history of the English language, much study in word derivations, the stories of words and their families, and a thorough grounding in basic grammar.

Send for further description and price

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Chicago Dept. E-150 New York

SHOP TALK

UNIVERSITY OF CALIFORNIA SOUTHERN BRANCH

Los Angeles, California

June 28 to August 9, 1924

Courses for teachers of English in the elementary grades:

Story Telling for Kindergartens and Primary Grades
Methods in the Correction of Speech Defects

Teaching of English to Foreigners.

In addition to the above courses there are eleven courses in college English.

FOUNDATIONS OF METHOD IN THE UPPER ELEMENTARY GRADES

(Principles of Elementary Education)

Lectures and discussions on the principles that underlie modern classroom practice in the fourth, fifth, and sixth grades of the elementary school, and a critical evaluation of such procedure as exemplified in the work of the Demonstration School. The types of classroom activities, standards for evaluation methods of selecting subject matter, of initiating class activities and of directing pupil efforts into profitable educational situations will be presented and discussed. Those enrolling in this course for credit must also enroll in Education 355. Prerequisite: junior standing or adequate professional training. 2 units. Mr. Lindquist.

BOOK REVIEWS (Continued from page 115)

PIONEER LIFE SERIES. Yonkers - on-the - Hudson:
World Book Co., 1923.

We congratulate Professor Howard R. Driggs and his co-workers who have made possible the publication of the Pioneer Life Series. The series seems more than to fulfill the promise of the World Book Company which states as one of its cherished purposes "to supply as a background to the study of American history, interesting and authentic narratives based on the personal experiences of brave men and women who have helped to push the frontier of our country across the continent."

Accordingly, Isaac K. Russell brings to our attention many interesting accounts of brave souls who have merited great but received little or no attention for their superb efforts at exploration, trapping, and settlement in the great West—"Hidden Heroes of the Rockies," he calls them.

Clarence W. Taber in his *Breaking Sod in the Prairies* gives a first hand account of the settlers who "subdued the new lands that his forerunners had spied out"—a task of no small risk and daring. "Uncle Nick" Wilson, himself, relates vivid experiences of his boyhood days under the significant title, *The White Indian Boy*.

Perhaps the most fascinating book of the series is Ezra Meeker's tale of *Ox-Team Days on the Oregon Trail*, a narrative that is as simple, sturdy, sincere, and fine as the deeds of the man himself. The story of the Oregon Trail, he rightly felt, is an epic which must be preserved and it is hard to judge which part of his life was most valuable in accomplishing this desire. Reblazing the Oregon Trail in his old age was as sturdy and strenuous a task as blazing the trail in all the enthusiasm of his youth, and his efforts to see that proper recognition was given to appropriate mark-

ing of the trail was a colossal task—quite as big as the others that he had accomplished so splendidly. What he writes is fine evidence of sterling worth, and we are glad to have his own record of such striking events.

MONICA EVANS.

A DUTCH BOY FIFTY YEARS AFTER. By Edward Bok.
New York City: Charles Scribner's Sons.

Dedications, not infrequently, give one interesting sidelights on the personality of an author—fascinating, little glimpses that are invaluable. We quote one written by Edward Bok:

To
The Schoolboys and Schoolgirls
Of America
I Dedicate This Story Of A Boy
Who Believed That An Obstacle Is Not Something
To Be Afraid Of
But Is Only A Difficulty To Be Overcome
And Who Took For His Motto
As I Hope Every One Who Reads These Pages Will Do
These Lines By Madeline S. Bridges:
"Give to the world the best you have
And the best will come back to you."

"The Americanization of Edward Bok" received from Columbia University the Joseph Pulitzer Prize of one thousand dollars as "the best American biography teaching patriotic and unselfish service to the Nation and at the same time illustrating an eminent example."

Bok's "Peace Prize Award" is the latest evidence of his continued unselfish service, and this little book, "A Dutch Boy Fifty Years After," adapted from the earlier book, has a real message for every boy and girl in our schools.

MONICA EVANS.

Detroit, Michigan.

TEACHING THE ELEMENTARY TYPES OF SKILL IN PRIMARY GRADES

Designed for teachers seeking extension of the Kindergarten credential to include certification in the first three grades. This course includes a study of the laws of learning, the selection and organization of materials, and the methods of procedure involved in teaching the elementary types of skill; beginning reading, handwriting, spelling, language, and number. Major topics: The place and value of social and play activities as a beginning for these types of skill; the laws of learning as they apply to the acquisition of these elementary types of skill; characteristic stages of progress and methods; practical diagnosis and remedial instruction; purpose, value, and use of tests. 2 units. Miss Christiansen.

UNIVERSITY OF CHICAGO SCHOOL OF EDUCATION

First Term—June 16 to July 23

Summer Quarter closes August 30

Chicago, Illinois

ENGLISH

The courses in this Department are planned for (1) students who teach English in the fourth, fifth, and sixth grades, in junior high schools, or in senior high schools; (2) students who give courses in methods of teaching English in normal schools and colleges; (3) students who supervise English in city school systems; and (4) graduate students who desire to carry on investigations in various aspects of teaching the mother tongue. In organizing the courses for the Summer Quarter, the needs of experienced teachers are primarily considered.

Graduate students who have specialized in English in their undergraduate work and who wish to secure professional training, may elect advanced courses in the Department of Education and in the Department of English in the College of Education.

The Teaching of English in Grades IV, V, VI (2). Methods of teaching various phases of English, including composition, grammar, literature, and the selection and organization of materials of instruction, with special reference to the problems of the middle grades. For teachers and supervisors. First Term, Miss McGregor; Second Term, Miss Kibbe.

The Teaching of Reading in Grades IV, V, VI (2).—Principles and methods of teaching silent and oral reading; selection and organization of reading materials correlated with history, geography, and science; relation of reading to the problem of teaching children how to study; special attention to remedial work in reading. For teachers and supervisors. First Term, Miss McGregor; Second Term, Miss Kibbe.

Methods of Teaching English to Immigrants (3).—Topics: general problems involved in learning a language; classifying students for the purposes of instruction; the method, content, and program of instruction for the beginners' grade; special methods for illiterates;

special classes for women; opportunity classes for foreign children. Prerequisite: 3 majors in Education and English and the consent of the instructor. Second Term, Miss Clark.

CLEVELAND SCHOOL OF EDUCATION

April 8, 1924.

MR. C. C. CERTAIN,
THE ELEMENTARY ENGLISH REVIEW,
7450 Woodward Avenue,
Detroit, Michigan.

MY DEAR MR. CERTAIN:

I have your letter of March 26. It gives me pleasure to send you under separate cover a copy of our summer school announcement which will indicate to you our points of emphasis in courses intended primarily for intermediate grade teachers of English.

I think you must know that in the Cleveland School of Education we place an extraordinary amount of emphasis, both during the regular college year and in the summer session, upon demonstration work in all grades and in all subjects.

In English as in other subjects, no course in methods is given except by a professor who by experience and training is prepared (and is willing) to go and does go almost daily into the Demonstration School to conduct teaching exercises in her subject in the presence of those teachers who are enrolled in her methods or theory classes.

You will remember what the little boy stated to be the difference between a professor and a teacher. "A professor is one who professes and a teacher is one who teaches." All of our "professors" are "teachers." It seems to us that a professor who cannot teach may easily become a nuisance and so we give an extraordinary amount of attention to selecting professors who can teach children, real children. Until our summer schools for teachers and our colleges of Education adopt that policy in theory and practice, it's a great misuse of terms to call them teacher training institutions.

I hope this statement of what we are doing may serve your purpose and I hope my little "preachment on pedagogy" may not seem like an impertinence.

Very sincerely yours,

AMBROSE L. SUHRLE, Dean.

CLEVELAND SCHOOL OF EDUCATION

June 23 to August 1, 1924

PRIMARY READING

This course will include a survey of the good points of many of the new methods and texts in Primary Reading. Suggestions for Pre-primer work. Study of essential points in the preparation of a good reading lesson. Study reading, Silent reading, and Oral reading. Diagnosis of causes of poor reading, with suggestions for remedial work for strengthening retarded readers. Story-telling, language, and phonics will be included in so far as they correlate with reading. Attendance upon demonstration lessons is required. Two semester hours credit. Tuition, \$10.00-\$12.50. Miss Carson.

THE TEACHING OF ENGLISH IN THE INTERMEDIATE GRADES

This course is designed for teachers who wish to study the practical application of the "project method" in the teaching of English. It considers the possibilities of growth in the mastery of the language through purposive activities. To this end, a study is made of the interests of children in these grades in order that teachers may select suitable subjects for oral and written compositions. Projects which have led children of these ages in different parts of this country to want to speak, and read, and write are discussed in detail. Emphasis is given to the relation of the project method to the mastery of skill in spelling, in punctuation, and in the use of the sentence. The language needs of pupils of these grades are considered, and minimum requirements in oral and written composition are discussed. Observation. Two semester hours credit. Tuition, \$10.00-\$12.50. Miss Lally.

GRAMMAR FOR TEACHERS

This course aims both to lay the basis for confident self-correction in the use of English and also to clarify problems arising in the teaching of grammar through a fundamental study of the principles of inflection and construction. It is, however, a frankly technical study, emphasizing content rather than pedagogy. A comparison is made of modern school grammars with the purpose of giving the teacher resource in dealing with the problem of variant terminology in expressing the same language facts. Discussion of mooted questions of classification and usage develops a less dogmatic attitude on the part of the teacher of grammar. Idioms are explained by reference to their development. Although much is presented and discussed which has no place in the upper grades or in junior high school, the viewpoint of the course is practical. The actual problems of the teacher of grammar are steadily kept in mind. Texts: Sheffield, *Grammar and Thinking*, Holdge and Lee, *Elementary English*. Two semester hours credit. Tuition, \$10.00-\$12.50. Mr. Brown.

DETROIT TEACHERS' COLLEGE

Detroit, Mich.

June 30 to August 8, 1924

Courses of interest to Elementary School teachers of English and to librarians:

Book Selection,
Children's Literature,
Drama,
English IV. Effective Writing,
Function of School Library,
Library Practice,
Library Practice Teaching,
Library Reference,
Methods of Teaching English in Intermediate Grades,
Methods of Teaching Penmanship,
Methods of Teaching Picture-Story Lessons in Reading,
Methods of Teaching Reading,

Methods of Teaching Spelling,
Public Speaking,
Readings and Discussions of George Bernard Shaw,
School Library Administration II,
Social Significance of the Modern Novel,
Social Significance of the Modern Novel. Advanced Course,
Studies in American Literature,
Survey of World Literature.

HARVARD UNIVERSITY

Cambridge, Mass.

English in Elementary Grades. Five times a week. Under the direction of Professor Mahoney. Tuition fee, \$10.

THE UNIVERSITY OF MICHIGAN

Ann Arbor, Michigan

June 23 to August 15

The Teaching of English. A study of the outstanding problems of teaching English literature, English composition, and the English language. Aims, choice and handling of materials, tests. Professor Fries.

Teaching of Reading and Literature in the Elementary Schools (Grades I to VI). Designed for teachers, supervisors and superintendents.

The course will consist of two demonstrations per week and two lecture and discussion periods in which consideration will be given to the following topics: aims in teaching reading; types of reading lessons and materials; types of class organization for effective instruction in reading; diagnosis of reading habits of individual pupils, with suggested adjustments in instruction and materials; standards for selecting and grading reading materials; and preparation of lists of suitable reading materials for each grade based upon accepted standards. Miss Bader.

THE GEORGE PEABODY COLLEGE FOR TEACHERS

Nashville, Tennessee

June 9 to August 29, 1924

George Peabody College for Teachers offers during the summer twenty-three courses of direct professional value in the teaching of English in elementary schools. Many other courses of considerable although indirect value, are listed in the catalogue, which may be had on request. The summer quarter begins June 9th and ends August 29th. The second term begins July 21st.

Typical courses of direct value:

PRIMARY READING

Problems that lie back of the use of the symbol—how to build up in young children a love of books and a desire to read, enlarging vocabulary through conversation, telling of experiences, and stories. Specific reading material,

Topics: Best sources; standard selections; physiological and psychological values; mechanical problems and the proper use of self-helps, including phonics; how to meet the child's growing power of language—composition and spelling all held together by his growing identification with reading. These constitute the child's beginning English experiences. The book as the unit of endeavor. The child's difficulties will be the basis of drill. Modern viewpoints of education will be regarded in all practice procedure.

CHILD LITERATURE

A survey of Mother Goose, nonsense and fairy tales, fables, myths, legends, historical tales, nature stories, Bible stories, poetry, sources of materials, bibliographies practice in story-telling. Miss Rice.

ELEMENTARY METHOD OF PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

First Half—Topics: Special method in literature and reading, in history of the United States, in story-telling, and language exercises; classroom treatment of literary wholes in all the grades; type studies and projects in American history; stories and language exercises in primary and intermediate grades; illustrative lessons, followed by analysis, criticism, and discussion of principles.

Second Half—Topics: Special method in geography, in elementary science, in arithmetic, in industrial arts, and in household arts; observation and discussion of type studies in classroom work; the project, a basis for classroom studies. Charles A. McMurry, Professor of Elementary Education.

SUPERVISION OF ENGLISH IN THE INTERMEDIATE AND JUNIOR HIGH SCHOOL GRADES

For experienced grade teachers, supervisors, and principals.

Topics: Reading is considered for the first six weeks; psychology of reading; eye movements; review of some studies in reading; recent developments in the teaching of reading; oral and silent reading; the organization of materials for use in investigation of classroom instructions in reading; measuring the results of reading instruction; diagnosis and remedy for reading difficulties methods of teaching reading; course of study in reading in each of the grades; textbooks; bibliography; special problems for investigation. During the second term, composition and language will be studied from a supervisor's point of view, though the instruction is also intended for experienced grade teachers. The same general outline of topics will be followed this term. Mr. Whitehead, first term, and Miss Marion M. Walsh, Principal Webster School, Okmulgee, Okla., second term.

THE TEACHING OF READING AND LITERATURE IN THE ELEMENTARY SCHOOL

A survey of the aims, principles, methods, and materials of teaching reading and literature above the third grade; examination and criticism of many text-

books; consideration of methods of diagnosis of the difficulties of individual pupils; both oral and silent reading; scientific testing; the problems of home reading. Mr. Leiper.

THE TEACHING OF LANGUAGE AND COMPOSITION IN THE ELEMENTARY SCHOOL

Speech and writing; the aims, principles, methods, and materials of teaching language and composition above the third grade; how to stimulate children to self-expression; principles of criticism and guidance; development of desirable attitudes and habits in the use of language; the out-of-school environment; projects; economical methods of teaching sentence structure, spelling, punctuation, and handwriting; scientific resting. Mr. Leiper.

GRAMMAR AND THE TEACHING OF GRAMMAR

A brief, practical course for actual teachers. The pedagogy of teaching grammar; study and practice in the elements of the language; aims of the study and teaching of grammar; grammar and thinking; formal and functional grammar; practical sentence improvement; relation of grammar to composition and literature; the place of grammar in the elementary school and in the high school; reduction of grammar to its indispensable features; a brief introduction to comparative grammar and historical grammar. Mr. Leiper.

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There leaned against the rail a single man, of an age in the middle-thirties, with a keen, strong face and the manner of a king on a small island.

From—*The Dark Frigate*, by Charles Boardman Hawes.

(See pages 143-144)